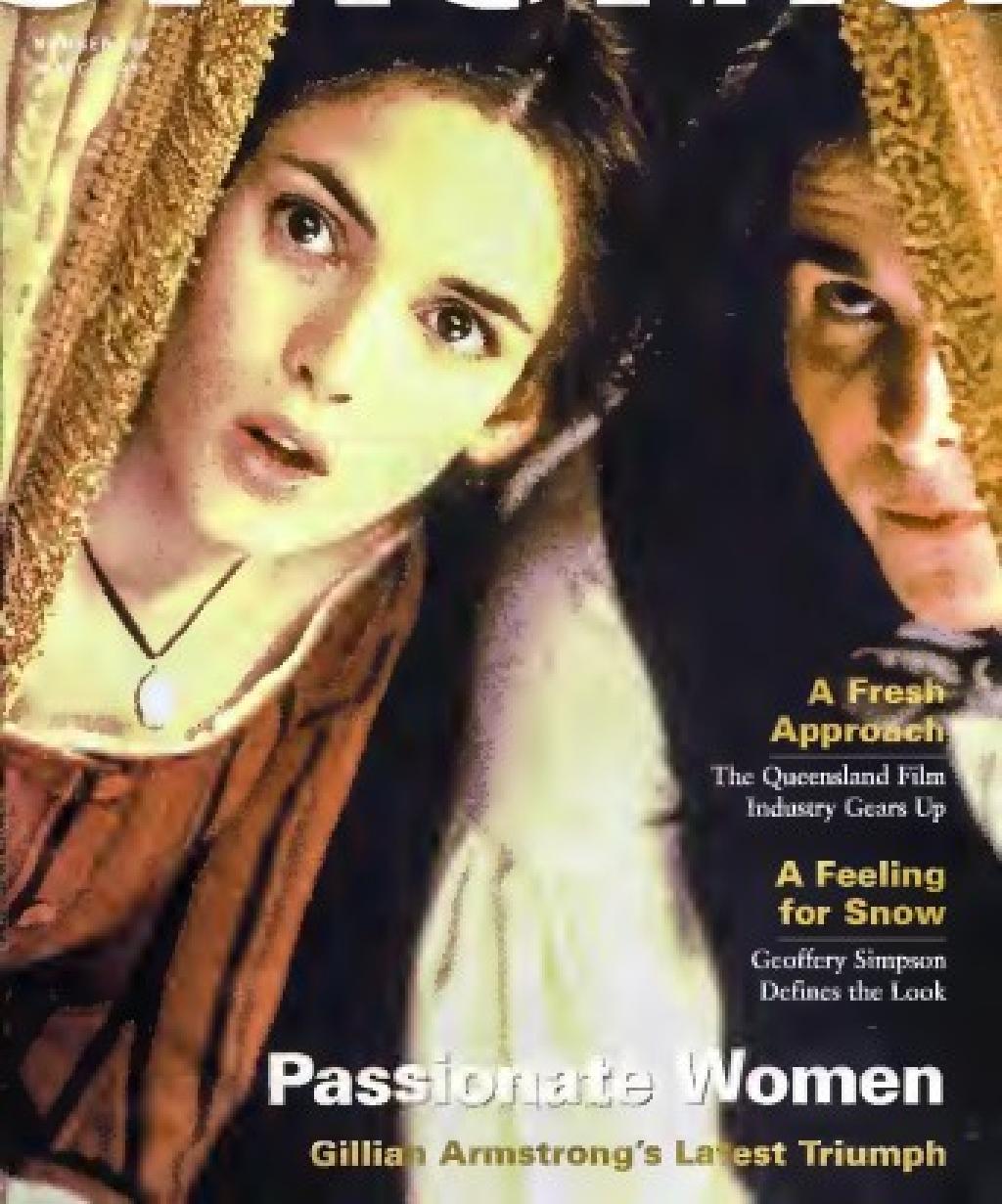


cinema



A Fresh Approach

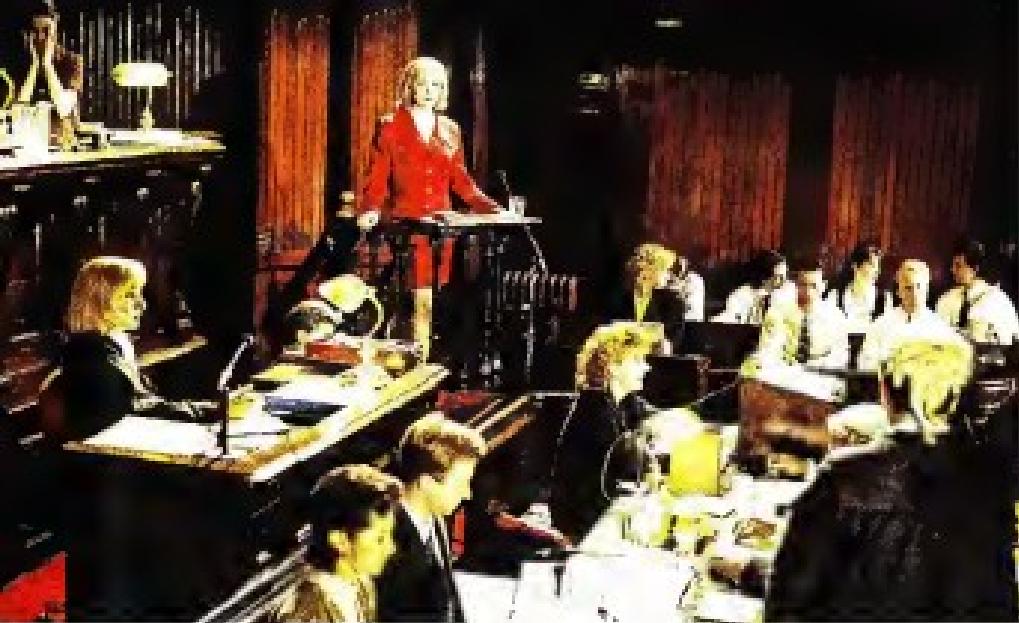
The Queensland Film Industry Gears Up

A Feeling for Snow

Geoffrey Simpson Defines the Look

Passionate Women

Gillian Armstrong's Latest Triumph



HALIFAX f.p.

edited on



LIGHTWORKS

by Anne Carter, Peter Carrodus
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CINEMA FANTASIA • ИЮНЬ 2011

NUMBER 100

Focus

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Five Strategy and Five Disciplined

A new Director at the *Guardian* presents a greater sense of commitment and a real and fresh focus to the local industry, argues...
MARK HODGSON

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16. МАЛЬДИВЫ

Am Chancery of Commonwealth's Probate under Senate's Control.

— 1 —

While not everyone reads and writes in the Queensland border towns at the present time, there is a strong local library service.

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THE BATH UP ON PARADISE BLOCK

— L. J. L. —
The relatively short annual period is already a
criterion against the blending of domesticated
and domesticated forms.

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REFERENCES AND NOTES

Local Firm Culture and the Production Internationalization from Germany

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Drugs or film journals contribute periodically to a few of fibre industry's own publications, "Textile World" and "Textile Progress," although the former

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Old Novel, New Women

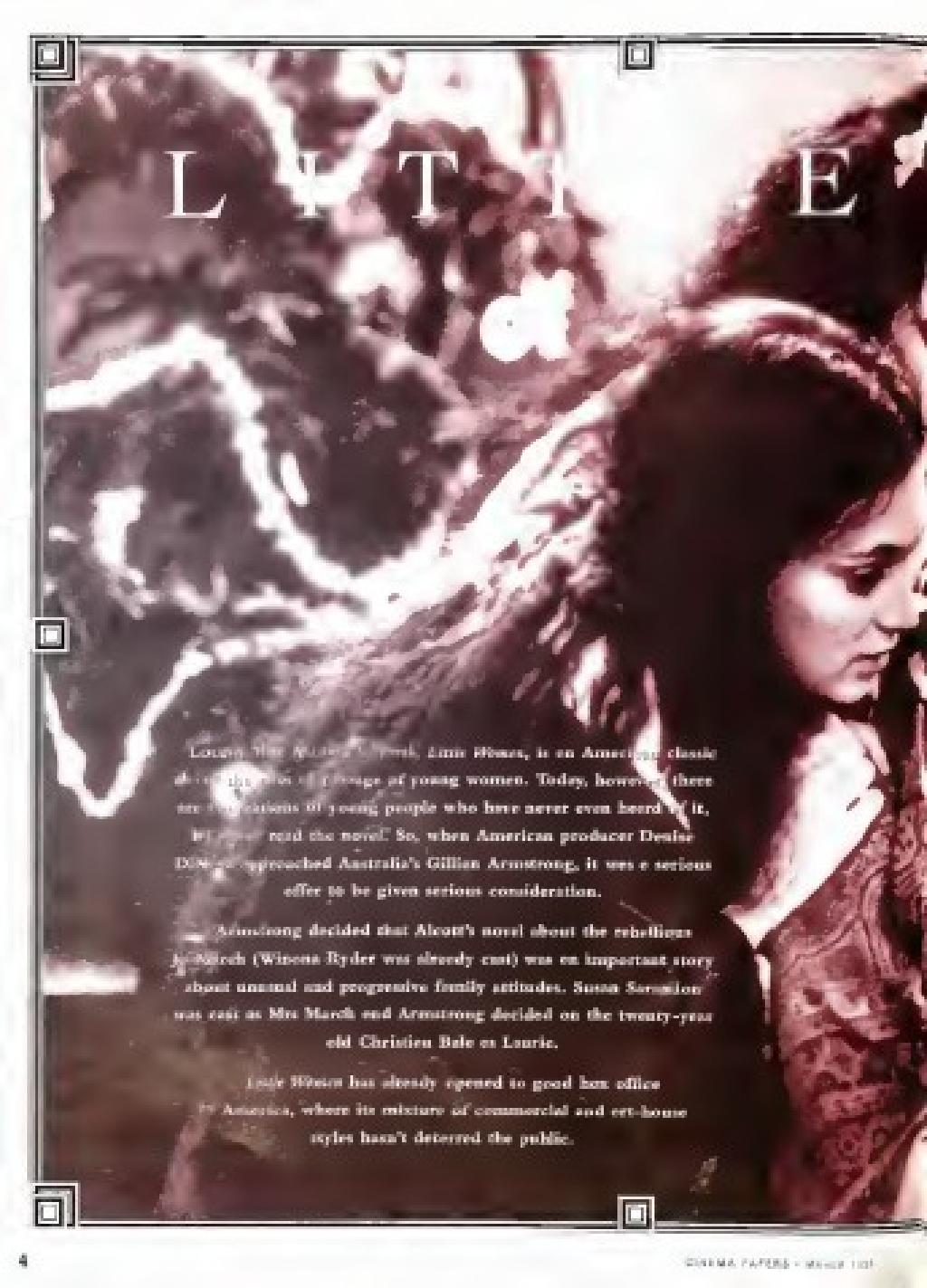
Margaret Smith talks to director Gillian Armstrong about her post-feminist version of the Louisa May Alcott classic, *LITTLE WOMEN*, and to DOP Geoffrey Simpson about a film which has already started people talking about possible Academy Awards. PAGE 4

The Department would like to thank the following for their support of the Society's Annual Meeting October 10-12, 1985: University of Alberta, Alberta Research Foundation, University of Guelph, University of Waterloo, University of Western Ontario, University of Manitoba, University of Saskatchewan, University of Lethbridge, University of Northern British Columbia, University of Victoria, University of Prince Edward Island, University of Alberta, University of Guelph, University of Waterloo, University of Western Ontario, University of Manitoba, University of Saskatchewan, University of Lethbridge, University of Northern British Columbia, University of Victoria, University of Prince Edward Island.

Robert Morris (1734-1806) was a prominent American statesman and financial leader during the Revolution and the early years of the United States. He was a member of the Continental Congress, a signatory to the Declaration of Independence, and a member of the U.S. House of Representatives. He also served as the first Secretary of the Treasury under George Washington.

The Pigeon River and the Lake of the Woods area contain the three major fish production areas of the Great Lakes. The Lake of the Woods area contains 10 percent of the total commercial catch of the Great Lakes, while the Pigeon River area contains 10 percent of the total commercial catch of Lake Superior. The Lake of the Woods area contains 10 percent of the total commercial catch of Lake Superior.

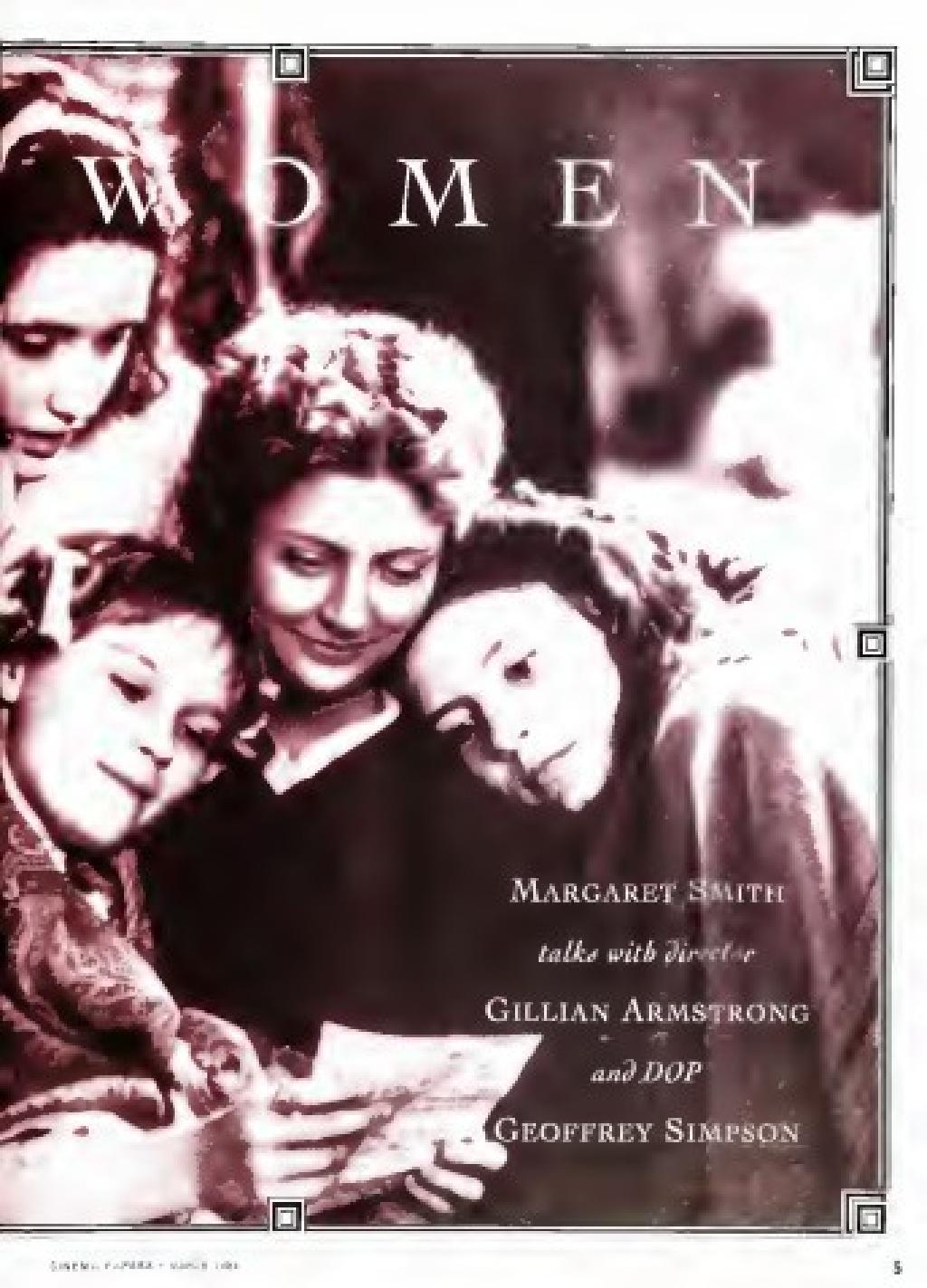
LITTLE MISTRESS

A dramatic black and white photograph showing a woman in a red patterned dress looking down at a man in a white shirt. The scene is set against a dark, textured background.

Little Women, the classic novel by Louisa May Alcott, is an American classic about the trials and tribulations of young women. Today, however, there are millions of young people who have never even heard of it, let alone read the novel. So, when American producer Debra Hill approached Australia's Gillian Armstrong, it was a serious offer to be given serious consideration.

Armstrong decided that Alcott's novel about the rebellious March (Winona Ryder was already cast) was an important story about unusual and progressive family attitudes. Susan Sarandon was cast as Mrs March and Armstrong decided on the twenty-year-old Christian Bale as Laurie.

Little Women has already opened to good box office in America, where its mixture of commercial and art-house styles hasn't deterred the public.



W O M E N

MARGARET SMITH

talks with Director

GILLIAN ARMSTRONG

and DOP

GEOFFREY SIMPSON

Gillian Armstrong

Little Women is Gillian Armstrong's seventh feature, and her third in the U.S.

It is already her biggest commercial success and, with *My Brilliant Career* (1979) and *Hightide* (1987), her most critically acclaimed.

What attracted you to making *Little Women*?

Actually, I had some doubts about doing the film when it was first offered to me, partly because I felt it focused on some of the themes I'd already dealt with in *My Brilliant Career* (1979), and partly because there had been other movies made of the book. But I was seduced into the project by my very pleasant producer, Dennis Dobson, and by Amy Pascal, the studio head, and also by finally meeting and talking to Winsor about the project.

Dennis pointed out that my worries about dealing with some of the themes in *My Brilliant Career* were not all that important, since there is probably a whole generation who haven't seen that film.

Dennis also pointed out that Conner was really about a young woman finding herself and finding her values as a writer. While that is part of the story of *Little Women*, it is also about family and growing up. One main character, Jo March, maintains what we later identify. She does grow up, become an adult and find her love. In a lot of ways, it goes a lot further than the other films of Little Women audiences you all still

I really had a very vague memory of the Katherine Hepburn *Little Women* [George Cukor, 1933]. I have it where I was quite small and I decided that it would be better just to look at it again, as any of the others. I didn't know there was all this as black and white.

When I started work with the studio player, Robin Swanson, I asked her about some of the scenes that were in the book but not in the screenplay. She said, "Oh, I didn't want to do that, because they did that in the other movies." It was good that I was free from the burden of reworking those other films, and I said, "I think our obligation is to the book. Let's try to look at the book and make the best movie we can."

I will always view the other films, but I'm actually very curious to see them now.

Because the book is so autobiographical, did Louisa May Alcott's own personality influence the interpretation of Jo March?

I did a lot of research into Louisa's life, on that Robin I mentioned and Winsor. There was a power in fact, where Winsor was trying to be convinced about what was Louisa and what was Jo, and I said, "Stop reading about Louisa and let a pure imagination go on."

Robin and I did use some parts of Louisa's real life to fill in the background of the story, because some things were not properly stated in the book. It was fascinating to know why the March girls were so different, and how they had been brought up in a family that was so ahead of its time. They had a mother who encouraged education for women, and who didn't see the marriage market as the be-all-and-end-all for her daughters.

We also discovered they were a part of one of the early philosophical groups in America, the Transcendentalists, who were based in New England with Emerson and Thoreau. So we got a little bit of that into the film.

How many drafts of the script were done before you came in?

Robin worked on the script with Amy Pascal. It was something that they were both very interested in.

Amy is the main studio executive at Columbia, and her full name is actually Amy Ruth Pascal — she was named after the characters of Amy and Beth. *Little Women* had been something that she had been very passionate about, as was her mother, for a long time. Amy had tried to get various studios interested in the project over the years.

About a year before I came on, Amy became a powerful executive at Columbia, and

she called the studio over to develop the new player, Robin, and she did two studies together and I was one of the second. We then did one or three official drafts together, though there were lots of contact across going on right up to the time we were shooting.

Were there any particular times which inspired the look of the film?

We actually went back to paintings by American artists of that period. Steeples were one I really liked. We also looked at some of the European scenes. It was a question of finding various images that I, the designer and [DP] Geoff [Stephens] felt had the right feel for the story.

I also got a book of early American photographs that were taken just a little bit later, in the 1880s. That is a historical collection of early images of women at a house quite similar to Orchard House. It is quite a plain sort of country house, and there is a photograph of them in the garden picking peaches. That was quite inspirational, with the feeling for light sources and so on.

We then chose the colours from various paintings.

It was also a part of the research that we did about the whole Alcott family and Orchard House, which is where Louisa wrote the book and is now a museum. The first thing that I did was go there and visit. Then we met a Jim Robbie, our production designer, and he went straight to Boston and actually spent three days at Orchard House. He even got to see drawings of their gardens and what tools and plants and trees were there. We based the house very much on the real house.

The Transcendentalists were like the first hippies. It was a body-count movement, a counterculture against the industrial revolution. Concord was it the country armada of Boston. This group of philosophers all decided to live in the same area. They were vegetarians and they were very involved in a general lack of fascism. Louisa's father, Bronson, built the world's smallest house we have in front of the house. It was this whole thing of going back to nature. At the time, all the other houses in the other houses were very upright Victorian perfect houses. I think she was having her Jo's whole childhood — the external environment!

There was also a great love of ancestor Gothic and Romantic philosophy and art. In

SION



"I think it's very important in a period film to really get the proper period look. Hitchcock's *Vertigo* did see a million years later, and I think it looks like the French of the time it was made."

FILMOGRAPHY

In directorial debut

- 1971 *My Brilliant Career*
 - 1972 *Her Bruise*
 - 1974 *Mrs. Softee*
 - 1975 *Ringtones*
 - 1976 *Three Wives* (1)
 - 1977 *The Last Days of Chet Baker*
 - 1978 *Little Women*
- In directorial debut**
- 1979 *Empress of the Sun*
 - 1980 *First Breath* (short)
 - 1982 *Survivors* (short) (as writer/director, adapted from short story, starring Jacqueline Bisset, directed by Michael Haneke)
 - 1983 *The Blue and the Grey* (short)
 - 1984 *The Red Wedding* (short)
 - 1985 *Red Conversion* (short)
 - 1987 *Beaches* (short)
 - 1989 *Re: Blooded & Disembodied* (one work)
 - 1990 *Golden Night* (short) (one work)
 - 1991 *Secret Society* (one work)
 - 1994 *The Dancer and the Beast* (short)
 - 1995 *White Heat* (short)
 - 1996 *Breakfast at Tiffany's* (documentary)
 - 1997 *Memory Coast of Blues* (documentary)
 - 1998 *Death Metal* (documentary)
 - 1999 *Mr. Head* (1) (documentary)
 - 2000 *A Private Collection* (short) (about the film *Breakfast at Tiffany's*, directed by Stanley Kubrick)
 - 2002 *King Gizzard*
 - 2003 *One Day in Country Park* (documentary)
 - 2004 *Band of Brothers* (documentary)
 - 2006 *Bangs! Explosions! & Brass!* (documentary)
- As actress**
- 1970 *Blue Lila* (with French White, uncredited, roles)
 - 1972 *Bratva Country* (uncredited, roles)
 - 1973 *Promotional Film for East TV Series*
 - 1975 *Practical Woman* (uncredited, roles)
 - 1976 *The Assassination* (short) (uncredited, roles)
 - 1977 *The Parapsychic Novel* (uncredited, roles)
 - 1977 *A Taste of Honey* (documentary)

dark drawing room, firewood, gas in two arched cutouts of the fireplace and placed Grecian or Roman busts around them.

Some of those things would have looked more abnormal for the time. It was no different and no real, it was how Louisa's life was, so no measurements for that in our costume set. Did we use real locations for all the other houses?

We were taken on one of these courtly things the first week I was there by the like peculiar people and showed a number of period houses. I said to the designer, "Could you show me some more? I'll be back in ten days." I sang her song and said, "How are you going?", and by gosh, "G'day, I think we can find these period houses!" (Laughs).

One of them was the Women's University Club in Vancouver, so it felt a really appropriate place. In fact we knew we usually did London, Nice and the Concord Bell. It was a



very big extension, and Jim did a very clever job in the set dressing. It was like like, "Okay, we've got Louisa now. Let's go over to Met", and we'd walk past there!

You also give the girls a very natural look. It looks as if they don't know anything up there.

I think it's very important in a period film to really get the proper period look. Nothing's worse than seeing a clam out years later and finding it looks like the fashion of the time is now made, whether they have the bangs that were in fashion or one come in the kickups at another. And all the girls, including Winona, were very happy to grow out their eyelashes and have an absolutely "no make-up" look.

"We also purposefully use all period-style girls. Winona, Judi, already had great skin, but it was important to try and tie them together in looks. As soon as we saw her coat, we sent them a note saying, "Do not go in the sun. Do not brush your hair. Grow everything and please come back to us as natural."

Another interesting actor in *The Man in the High Castle*

Chowise was the little boy in *Empire of the Sun* (Steven Spielberg, 1987), after which he did two American films which never really took off: *Seven Days* (Thomas Carter, 1993) and *Monsters* (Kenny Ortega, 1995).

I hadn't seen either of those. It was



Women who said to me, "You should check out this Christian film." And he was flattered. I hope we will all see a lot more of him now. He's actually English.

And what about the other men in the film? You probably had more choice casting your men than casting women.

Actually, it was very hard to cast. Lauren Coley was one of the first people that I saw. Then I saw all these young American men. We really had no choices, there were not, but so many of them were new to body building, which is really incorrect for the period. Also, there was a lot of young Americans whom who play very "street". They were all doing "New

York Models". They couldn't deal with the language at all. They were so used to ingurgitating grammar that to speak period dialogue and sound natural was actually quite an issue.

I think John was beautiful, very simple, very natural period dialogue. It has the flavor of the time. But the actors were more like, "Oh, Jo, baby!" I mean, with one of them, it literally slipped out! They couldn't help themselves!

With the other two parts, I had Lauren for looking for Professor Blaier and John Blaier. Eric Lander, whom I'd met earlier on another film. I'd been thinking of doing an American but which ended up collapsing, called

and said, "I think it's wonderful you are doing the film. I'd love to be part of it!" I said, "You're too young to be the Professor and you are too old to be Laura!", and he said, "Well, if there is anything, I'm happy to do any tiny part, just happy." So I said, "Well, would you do Jules Brooker?" and he said, "Yeah, fine!" That was wonderful!

We were also thrilled to have Colleen Byrne [in *Blood*]. The film was out of those rare times where the whole cast were very, very young, very spontaneous, low key people who were happy to be in a film. We had great fun.

How much rehearsing were you able to do before the shooting?

We had two weeks' rehearsal, though Lauren and Christian started their co-staging lessons two months before we started shooting. And how long were they about?

It was an eleven week shoot, plus second unit. We shot in New England before we started the proper shoot. We managed to do all the snow stuff up there in December. Then, just as I finalized my cast, we went back to the same town in Maine because, basically, no one else I shot. It was great to be able to have the full circle of the seasons.

How did it feel to work with your biggest lead till date?

Actually, it wasn't a very big budget if you think about it, for a period film with two main stars. The budget was probably about what *Mr. Belafonte* was ten years ago. Little Women was \$750,000, but costs have probably gone up about that much.

Actually, it was a very tight budget and a very tight schedule. It was only brought in, and looked as finance, because of the press discipline of the Australians on the team, who have worked with two casts, and a designer who has worked on independent European films. We were all like: "working and saving." "We thought we'd be in Hollywood one day and things would be easier?" Not so much goes up the top. Your casts are paid so much and the regular extras like off the top as well, with various expenses. It wasn't a luxurious shoot; it was very tight, and very rough.

When I'd like to say to all Australian readers, unless it was a huge rock豪華 opening film a Christmas release, I'd always wanted to come back to the New England town of Deerfield, where we shot the opening snow sequence, so I have a real feeling of continuity of time. But by the time the studio finally gave the go-ahead to come to do the full shoot, I was in the middle of post-editing the second and working with the editor on the *EDM* music. I physically just couldn't do it. p84

¹ Linda Women (Dianne Ladd), 1945; and Leslie Bloom (David Lowell Rich), unknown, 1976. There is also a BBC mini series.

Geoffrey Simpson

Australian cinematographer Geoffrey Simpson has worked as DOP on a number of significant films, including *The Navigator: A Medieval Odyssey* (Vincent Ward, 1988), *Grease* (Peter Weir, 1991), *Fried Green Tomatoes at the Whistle Stop Cafe* (John Avnet, 1991), *The Last Days of Chez Nous* (Gillian Armstrong, 1992), *Deadly* (Esben Storm, 1992), *The War* (Jon Avnet, 1994), and *Little Women* (Gillian Armstrong, 1994).

Simpson is now able to choose his films from an incredible array of projects, both here and overseas. He says he's been attracted to performance-based films where the actors are more important than the action, and is grateful he has not had to film Hollywood 'mashies'.

How did you decide on *Little Women*'s look?

The look of a film is defined by the stage and by the art department. It is a self-reinforcing process in which a lot of people contribute.

On *Little Women*, we had Jon Basilio, a Dutch designer, who started the shoot very much with an Academy Award atmosphere, with his partner, the Orlando (Julie Taymor, 1993), and Colleen Atwood, who did the costumes from Los Angeles. They made a huge contribution.

The look defined itself, in the sense that the film is set in the 1860s, with a lot of light coming from candlelight and lanterns; lanterns, I wanted to look warm and be very soft.

In pre-production, the gaffer and I tested different gels, played around with colour temperature and came up with a colour that I liked. The men - or the girls as they are called in Australia - got the colour we wanted and we stuck to it throughout the film. Then Arthur Cambridge, who did the colour print from Jon Atwood, fine-tuned it, improving it in some cases.

Were you pleased the final printing was close here?

I think it was John Sudek who said to me, "Thank God for Kodak and Arthur Cambridge", which was a great line and is very true. Arthur is a brilliant gaffer and a very

good man, who has been in the industry a long time. He is one of those people who still has a great passion for his craft. I was certainly very pleased to come back here and have him putting the boners.

Does working with someone like Arthur Cambridge allow you more control?

When working in the States, it is usually part of my contract that I go back and have at least one session with a gaffer. But it's much better to be home; you can spend a week looking at a couple of camera tests, then come back again and check things again. You can keep your finger on the pulse.

Colin also kept an eye on things, as did Nick Fazekas, our editor. He followed in through checking the poison at the States. We made the cameras and the dopes here, but the 1,200 plates were all shot at the States.

Because *Little Women* was shot by three young women, did that play influence the look?

The basic premise was more of a prior process thing. In particular, I thought Winslet did a great kind of changing from the young Jo to an older but still a bit immature Jo, to finally the Jo who is trying to be a writer in New York. Photographically we could tighten things a bit, let the brights and faded energies in the hair-hunting scene, let a woman move from performance to character photography.

What about the camera tracking? It really sets the film by giving it a sense of movement.

Gill and I both tried to move the camera. This was very worked out very clearly during our five weeks of pre-production.

When we were on site, we used the most really well. That wasn't much wasted coverage. If we decided to track, or do a close-up, that is how it was set. There were some extremes and extremes, of course, but the coverage and design in Gill's head was pretty much how the film ended up.

Does working like that mean the shooting rate is quite low?

Usually it does. I am sure what the ratio was on *Little Women*, but we certainly weren't wasteful. The ratio wouldn't be as big.

Did any other film influence your cinematography on *Little Women*, particularly older Hollywood ones?

I don't think so. It was probably much more influenced by modern films, with their richness and degree of contrast, which is new in a contemporary look.

One film that comes out last year which I really liked was *Branching Out* (Bobby Farrelly [Brian Ziskin], dir. by Conrad Hall). It was photographed very beautifully and it also had a kid as a star. That certainly was one film that stayed in my mind.

The major influences have really come from different pictures, contemporary and older, from paintings, from photographs.

What about the work of Veruschka Heppen (George Cukor, 1939)?

I have about 20 entries but found a really wonderful and enriched it all. Katherine Hepburn was very Hollywood, very over the top. I based her on Jane Alixos Elizabeth Taylor role [Marilyn Letty, 1943].

Little Women opens with a scene where, which is very like: What did you want to achieve there?

It was partly a contrast to what is to come later.

The film is about Christianity and a warm and happy family, even if the father is away at war. Col and I wanted a very warm, hopefully kind of feeling to come from the photographic. To contrast that, I made the entrance cold and slightly bleak. Still, whenever we pre-



over girls running through the snow, they are happy and bouncy and colourful.

Actually, the snow was really artificial. We sprayed very thin chopped-up bits of paper onto bushes and trees with jets of air and water. This we could move the cameras on, and the fire men would make a stick to the leaves. In the background, there were snow blasters, which are basically large white sheets.

In the scene where James is pulling the sled with the girls, he is walking so crooked for we got from the Electronics to Vancouver, who were using it to move their fish.

All the snow you see, apart from the sled sequence, which was real snow in a place called Dumbldorf, is artificial.

Did you get that kiss look when you shot it, or was that added in the grading?

A lot in the grading, and a lot from not using full colour correction in the filmsets.

Actually, it was freezing the first day we were in Dumbldorf. There was snow. Big around, so some snow may look as if there's a fog filter.

Many of the set-ups are very dark. Did you use candlelight to get the soft lighting in those scenes?

No, it was all lit, and to a reasonable degree, it wasn't wide-open super-speed lenses.

G.O.P. FILMOGRAPHY

[cont'd]

- 1990 *Breaking Point* (Drama/Horror)
- 1991 *Desperado* (Cidy/Pornographic)
- 1991 *Mad Max: Beyond Thunderdome* (Action/Sci-Fi/Science Fiction)
- 1991 *Playing Santa Claus* (Comedy/Drama)
- 1992 *Edenland* (Romantic Drama)
- 1992 *Saints of the Sun* (Romantic Drama/Thriller)
- 1993 *The Navigator: The Long Voyage Home* (Adventure)
- 1993 *About My Father*, our memoir (based on his memoir)
- 1993 *Tell Them We're Moving* (Romantic Drama)
- 1993 *Aladdin* (Fantasy)
- 1993 *Die Hard With a Vengeance* (Action/Thriller)
- 1994 *Breakfast at Tiffany's* (Romantic Drama)
- 1994 *Aladdin* (Fantasy)
- 1995 *Die Hard With a Vengeance* (Action/Thriller)
- 1995 *Breakfast at Tiffany's* (Romantic Drama)
- 1995 *The Last Days of Che Guevara* (Drama/Thriller)
- 1995 *Die Hard With a Vengeance* (Action/Thriller)
- 1996 *The Mission* (Adventure)
- 1996 *White Women* (Drama/Thriller)

One person who encouraged me in the degree of darkness was art director Jim Rusoff, who said early on that he didn't mind if we didn't use all of the set. He used to could always go with easier money to put things in it, but he was quite keen for things to be suppressed and not let us make a mess that just over every detail. There wasn't "How big a fog?" from the set department of things were dark. In fact, they encouraged me and gave me the confidence to push for the richness and contrast.

Did you light for a whole scene, or did you re-light for each angle?

Each set-up was one light. We had quite a lot of time because of the longer women's make-up and wardrobe changes. We didn't have to re-shoot on the set itself, we would move on

rooms, who had a 13-hour deal so she wouldn't have to be called early, would be up again up while we'd be lighting. That gave me a lot of time to get the best set-up. We would block in by the whole scene and then I would fine-tune it from angle to angle and shot to shot. We obviously did the big, difficult choreograph camera cover first, and then went in to pack up the close-ups afterwards.

Once when we were ready, I could say, "I don't like that" and change it. We had the time because of the make-up.

What about your working relationship with Gillian Anderson? What was your second film with her?

Yes, Gill and I shot *The Last Days of Che Guevara* three years ago. I really like working with Gill and Gillian Moore has a wonderful film to work on. It was a great crew and we were all in this tiny house in Cleve so the real life of scenes, with Bruno Ganz looking his best in the air conditioning duct at every opportunity!

There was much more pressure on Little Women. It was a bigger film, with a lot more money involved, and the studio was hanging down over neck. That is one of the things about working in America that you don't have in the States. You have responsibility to your producer and the FFC, or whatever the entity comes from, but it's not the same sort of pressure that you get from a studio.

Caroline Ferroni had lost a great pile of money on some of its recent films, like Last Action Hero [John McTiernan, 1993]. It was being very careful, shall we say, and our budget was fairly tight to what we were doing - a costume period piece with a lot of sets and scenes for broads. Each department could have done with a little bit more money, and we were hopeful that Columbia would give us some, but it didn't.

There was originally a location process that on Last Days of Ghet Stoer and Gill was there. I know exactly where that was coming from and that was fine. There was never any drama or problems. It was good. Where were you when you were entrenched into the film?

I was Missing Kevin Costner at night on the Georgia roads, at the end and start, for Joe Alves's film, *The War*.

Half done and went to New York for a day. Suddenly, I was in Overfield Mews, access points for the tube stations, with period wardrobe, resources out and now, a million miles away from Georgia and night shoots and rain and cold and all the

Then I went and had a week and a half at Vancouver shooting Jim Reddy and his art department, and going with Gill to the locations in Victoria, and on Vancouver Island, where our "Gothard House" was. I then came back to Sydney.

I was here for about a month and a half, then moved around and wrote back to the States, when I had another three weeks or so to pre-production.

What I tried to do, as the sets are built and locations are finalised, is take lots of photographs. So does Gill. We both had huge reference files.

Gill and I start to work our cameras again during these surveys. We take photographs from certain angles and get a feeling of how the light works naturally, or right with some help. Seeing a photograph the other day gives you a really good idea and sense of the overall visual tone of the picture. Obviously it changes once you get in the set, but I've done that with all the films over the past four or five years and find it useful. Gill had books filled with photos and I'd run some of mine sometimes and some of his. We both have that visual sense, which is maybe another reason why I like working



work for Gill is very unusual, and often it can surprise exactly what she wants.

Of your many other films, what's your *unusual experience?*

Each film is different.

Sometime asked me the other day whether I would ever want to be a director, and the answer is comparatively no. Directors work much too hard. Cinematographers work hard, but directors work terribly hard.

One of the things I really love is the variety of the cameras they offer - movie cameras. I'm born very lucky to have worked with a great bunch of directors. I suppose my big batch was America

was working with Peter Weir on *Green Card*. He is a brilliant guy. We had probably a month of pre-production, which sets a lot of time to get to know each other and to get a sense of the film. We knew where we were going and what we were doing with it.

Did you use a storyboard on Little Women?

No and storyboards in such. Gill often does little rough-drawings in his note-book, and there are the still photographs taken on survey. I also tend to take photographs of the actors relaxing, though I did that much more on *Big Momma's House*.

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From the S

Ross Dimsey has worked more sides of the Australian film and television industries than many

He is an experienced director (*Bliss Five Lady*, scriptwriter (*Moms Wants The Naked Country*) and producer of features (*Kangaroo*); a producer of television (*A Thousand Sheds*); he has been Chief Executive of the Victorian Film Corporation (now Film Victoria); was an early president of SPA; and is currently a Board Member of Cinema Papers. In short, Dimsey has the wide range of skills that many see as necessary for his new position as Director of Film Queensland.

In fact, eighteen months prior to his appointment, Dimsey had already moved north to Brisbane from his base in Melbourne.

Dimsey, I came up here at the invitation of Film Queensland, which offered me some developmental assistance under its Production Relocation Scheme 1 last year, and I still believe now, that the Queensland industry is one that is singularly ripe for development and growth. The move seemed like a good idea at the time and it's proven to be so.

I formally took up the job in December, on 24 November last year. PQ had been without a director for nearly 12 months, with Judith Cross being very ably acting in the position.

What was your opinion of Film Queensland prior to your appointment?

I thought there was some opportunity being missed, to be honest. PQ's overall approach was not entirely sympathetic to the local industry's stage of development.

We must be careful here to distinguish between the industry on the Gold Coast, which is essentially an improved industry employing local resources, personnel and so forth to an export industry, and the 'native' industry, which is essentially one based on residuals.

What was the opportunity being missed in terms of the native industry?

I didn't think a forward-thinking move was being taken in terms of what this industry was going to look like in three or four years' time.

In a way, it was understandable in that the previous administration of PQ was looking for a quick fix-up. One way to do that was import producers like myself. In a couple of cases, that was successful in beginning to establish a production infrastructure, but it takes more than that to make an industry. It seemed to me a wise move for PQ to hire the bulk of its regional and local clientele in terms of those emerging writers and local producers who had not yet had an opportunity to do major drama – particularly those producers who might have been working in allied areas such as commercials, corporate and educational work, and documentaries.

One has to look at the development of the industry here as a task which will occupy at least three years, with some difficult goals at the end. That's not to say that the retention of imported producers shouldn't continue. But I felt that there wasn't being much left on the ground from previous policy. People were closing, and perhaps were being made, but the people were going away again. One couldn't trace a clear line of development of the local client base on that.

What have you done to change that situation?

The first thing is to recognize what the Queensland industry has and what it hasn't. In many ways, it resembles the Victorian industry, if



you take out the Channel Seven, of 1979, which was what I first approached to the Victorian Film Corporation.

It's not good enough to just assist in development of people because they lack experience. If one followed that route, then there would be no development of people up through the system.

The policies that we will be putting in place this year, and which will carry on through my term, are in two distinct areas:

One is the regular business of PQ, which is regular investments in pictures, and trying to keep an equilibrium in established practitioners and established writers, with the continuing desire always being the Queensland element through the various tests which have been applied in the past to recruitment.

The other area is investment in people, with a training or personal development component.

An interview with Ross Dimsey, Director, Film Queensland by Scott Murray



"My aim is to see filmmakers in this office all the time, coming in chatting, whatever. That hasn't been the case in the past"



what you need to get a deal and so on.

The Australian Film Finance Corporation (FFC) is coming up later early in the year. We are running a few days offsite at the time of when the FFC is about. It is targeted at those people whom we believe are skilled and who have the potential to join the ranks of major producers. We just want to accelerate the process of perceived professional development.

While there has been a strong independent feature industry in Brisbane, there has been a struggling but continuing short film industry.

Are the people that you are looking for developing writing their own stories as well as their own screenplays, short screenwriters, independent work and so on?

You are all aware, I'd prefer not to give specific names, because that's not productive and unless to those not named, but there is a handful of short filmmakers who look very interesting.

We have supported their short films this year and as element in the selection of those films was that the personnel involved showed proven not to go on. That is, we saw the short films not only as an end in itself - or make a movie - but also as an efficient stepping-stone to other places.

As well, we were looking at young writers. There are a couple of publications here who have been very instrumental in areas like the paper work and communications, which have indicated they are now ready to move into features. This is what happened on *Mystic* with a number of producers, and I have one of them, coming from communications, doing. Of course, those who are prepared to write are most welcome that are at the very bottom of the learning curve in terms of producing drama.

There are also some very skilled people working in television and allied fields who have shown real producing skills and, I have to say, more entrepreneurial skills. They are ready to take the next step.

You absolutely place great importance on producers. Do you, in fact, think the knowledge

What's Happening in the Native Industry

Currently shooting or in production outside the Major Film Studios are:

The Bachelor (TBC) directed by John Beeson and John Foster for Robertson/Poole Holdings. The film began post-production on 20 February 1995. *Frontline* for the FFC (P.G. Paterson Producers and Michael Tait) is the story of a writer who returns to a rural Queensland town and becomes entangled in corruption and cover-up. Directed by Andrew Russell. *1996* (Judd Nelson, Sean Connery, Mark Linn-Perry, Peter Pidgeon and Rosanna Arquette)

Madame Liberty (Belgrave (prod)) This megahit never got a form made for the ABC.

Scare to Work (producer unk)

Requiem (TBC) (prod) This is the second series the first having been produced by Michael Crawford, Simone Kermes and Tony Givings for Eros (G) (miniseries). In association with Liberty Prime. Scripted by Tracy Chevalier. Directed by Peter and Christopher Cox. It told the story of a stream of flingingers, with Helen Hunt, Jennifer Lopez, Diane Venora and Catherine Oxenberg.



One-Dollar-a-Day (TBC) (prod) Second Set to start production in the middle of April. It is the first series for the ABC of Australia's first generation entrepreneurs in 1900s. The first series was *1996*, produced by Jonathan M. Goldfarb for Belgrave Productions and was financed by the FFC. *Penitentiary* and *Frontline*. The first series told the story of Mary, the mysterious girl from the 1970s who returned to prison for the secret of her past and met Marlene Goddard (Dawn French and Jennifer Miller).

The Last Berlin Session (Michael Pernick) This Japanese-Australian co-production (produced George Poppe and Brian Baumgart) is a story of Hell in the Pacific, will star a major international star and Australian actress Diane. *Frontline*

Dempsey hopes that these non-local features will go into production in 1995, as well as a family television series.

We are working closely with the Australian Film Television & Radio School (AFTRS), which has an extensive studio office in Brisbane, run by Linda Cleary. We have a number of post-graduates for writers, directors and producers, who are as yet untested.

A condition of this will be that respondents undergo some sort of post-graduate course - for most of a longer term - imagined by themselves and the AFTRS. This has already been happening with writers, and with producers in various aspects of the producing profession.

In areas of marketing skills, we will be taking three or four relatively unexperienced producers to the major studios over the next two years and working those students with them as a supportive partner. The training experience is to ensure, as much as possible, to get these people up to speed on how the markets work.

and expertise of producers in Australia is something that needs improving?

Yes... in simplistic "You?" And I include myself among those people. I must recognise that a number of stages of my career going from art post graduate training to specific areas would have accelerated my personal development as a producer, and made me more effective.

However, producers have emerged from a variety of areas, and many of those new workers, especially are self-taught. That's a process which takes a long time, where you need a very high degree of opportunity to try and fail. It was the 1980s, at which afforded that opportunity.

We all know that 1980s now lives under something of cloud, but if you look at the pictures that were made under the 1980s regime, and if you look at the people involved, you'll find that there were a number of producers who were given that opportunity to fail. But they learnt as they failed, which was a vital factor in creating that self education.

I'm faced with a different task. The financial climate is completely different. Money is increasingly available to fewer and fewer real, more established individuals. In New South Wales and Victoria, we are looking at the regeneration of producers from other industries, which is something we all could be looking two or three years ago.

This opportunity doesn't exist in Queensland and these people I'm talking about will never be given the chance to acquire those skills, so to teach the skills of new producers, by a natural selection process.

PJ has a real rôle to play in giving these people to the place where they are given the opportunity to prove themselves.

Whichever new directors and writers reveal their best talents quite early on, even the best producers need time to learn the market place and develop and hone their skills.



Reagan the diver, played here by a young Michael Caine, from the 1980s film *Death Wish III*.

Exactly. It's to do with the experience skills.

You can train directors, but it's self evidence that there are skills that are major ingredients - screenwriter. People can get better at it by learning, but, by and large, there are good screenwriters who will always be good screenwriters, and there are bright ideas others who aren't so good and who, on paper, whatever happens, will always be not so good.

There are slightly different in their career skills in the language can be adopted. We've seen some extraordinary cases move into screenwriting writing, with playwrights, short-story writers and novelists. They can be helped by training programmes. But again, by and large, the ability to tell a story effectively is an innate skill.

As for producing, one has to think of the resource image of the producer as someone who can put the pictures on paper, by memory. While that is self evident, one possibility, the business of producing, is largely the business of building teams - financial teams and creative teams. This is a process which can be learned. It relies for its basis that major aspects of produce are grade, the writer. That's self evidence, and, if you look at some of our most successful producers, that's almost it there. But I think you will find that many of them are also writers, or screenwriters, likely as the spark is coming from those areas.

At the time of *Cinema Paper* (Queensland supplement a year ago), there were many complaints from within Queensland that the federal bodies, particularly the Australian Film Commission (AFC) weren't sufficiently supportive of Queensland. Was that the case and, if so, is it changing?

I don't believe that was the concern of the AFC, although it is a body situated adequately which has historically tended to focus on Sydney and, to a certain extent, Melbourne.

With the appointment particularly of Tim Rattigan [as Director Film Development], I sense a new attitude within the AFC to economic spread up to reflect more equally among the states. This can be seen in the statistics about the recent Producer Support Scheme [under the Domestic Australian Initiative], which showed a national balance.

Actually, there were not many applications

The Film Industry in Queensland

Dawson: The Morel-Venell Studios continue to do a terrific job of bringing movies into the state. In terms of quite a big major industry, you look at it in terms of foreign dollars coming in exchange for our expertise.

Against the backdrop of the Queensland film departmental budget, people down the coast have been extremely, very heavily used of that additional budget of ours.

There is also the Pacific Film and Television Corporation run by Peter James. Its rôle is to attract people to the state, either with it's resources or from overseas, and it does a very good job of it.

The Queensland film industry, as opposed to the TV industry in Queensland, is a separate thing. It's something that can only come from the soil. You can import it, it has to be located after very carefully the shadow of the longer imported industry.

New Port success is the classic example of the Queensland industry. It started, in fact, as a production incentive from Brisbane, which is a bit like being born again,重生, in a separate city. I'm not at all comfortable about that.

Then we cross-over tenthly. Certainly, some of the production incentives, in departmental and special effects units, cross over into our own area through that we see more and more industry begin to expand. The development of local projects being able to afford the cost of the major projects doesn't seem to be making the road to a major stage, a sensible but not a true. These stages are there, is about those major cities and they obviously flourish.

What is your opinion of Peter Dawson and, Peter of Dawson, what you can do to assist the Board of the Pacific Film and Television Corporation to do something you can still do?

My thought is one member of a four-member committee which advises the Pacific Film and Television Corporation on its new role, in terms of the Resolving Discrepancy Fund, can remain as members. Peter, Paul and Alan Bellfield and the various members that are involved in Peter James' original and two members of some Faculty.

The Director of the Arts Group Andrew, a member of the board of the PFTC, and the PFTC is an independent company with the government as major shareholder. I am not a member of the Board of PFTC, and I am not its main employee.

We do occupy adjacent office space, and we carry on discussions in a number of areas. Certainly, the Resolving Discrepancy Fund is a potential resource for me of PFTC Government to help finance projects. But otherwise PFTC and PFTC are quite separate.

From Queensland: That was probably because people didn't quite know how to go about it. They were not ABC. They did the same sort of those same production working in Victoria and New South Wales, who have all the advantages of the networking and service organisations in their states.

One of the things PQ will be looking at, particularly with our short filmmakers who are our step back from those emerging producers for major work, not steps in which we can make them more AFC ready. They must be confident in terms of how they work the AFC system. It is just the simple things of how to apply, how to get relevant to us to what the AFC programme are about, how to build skills and the background which will make them more competitive to AFC government.

We all love to wrap the old AFC, but I have to say in this case only a very small class can be an AFC producer.



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In Sharp Focus

An overview of Queensland's independent screen culture

This seems as good a time as any to provide an up-to-date assessment of the state of independent screen production in Queensland. Ross Dimsey has just taken over the Director's chair at Film Queensland, the local film cultural organizations have just received their annual round of funding for 1994-95, the successful applicants for the Short Film Fund have just been announced and there is a general feeling in the air that 1995 may be an interesting year for screen culture in Queensland.

Australian Film Commission

The AFC Boxes were recently re-named, the first time in years, specifically to boxes and talk to the filmmakers' community ("The Committees will be going local to geography"), announced Tim Read, Director of Film Development. "We are prepared to try and give a go to a broad spectrum of funding applications across Australia." As part of this commitment to expansion, half of the AFC will visit Queensland at least three times a year, to meet filmmakers here or there, to advise and discuss projects.

The significance of this announcement may be lost in the northern states, which are used to having an AFC presence in relative proximity. The last time Queensland did had the benefit of personal feedback, especially those who were on forums enough to be sharp-tongued, was when Richard Kerr held the position of Project Officer in the Creative

Development Branch ... and that was some time ago. Certainly, when a funding agency in Queensland was covered in the Queensland Film Development Office in 1988, filmmakers responded to the more accessible and visible form of local government support. Arguably for valid reasons, the AFC was perceived as more responsive to the cultural needs of its geographical location.

While the AFC is not applying any statistical principles, one of the interesting factors for on-set production values is the consistently small number of applicants that originate from Queensland. On the last round of development applications, 739 were received, 42 from Queensland (and only 1 of those were funded). In the absence of cultural diversity, the AFC has had to increase the session.

Film Queensland and the AFC

After the fiscal year of the 1990s, the Queensland Film Development Office, now Film

Queensland, has a large need to fill with modest funds. Its overall budget of about \$2 million supports festivals, film organisations, training and independent production, and various forms of production support, including the Short Film Fund, which is allocated \$100,000 of the budget. In 1994, this budget was pushed to \$114,000 to accommodate three selected projects, two at \$10,000 plus and one at \$30,000. The Fund has been operating for four years, but, as the last two, Film Queensland has been rationing its support in terms of people investment rather than purely production.

In 1993, attention was focused on the producer. In 1994, the focus was on the Professional Development Fund for writers in graduate school degrees through three projects. The Short Film Fund is now in a form of professional development system, an apprenticeship which hopefully



would lead us to bigger and better things for Queensland.

Mark Chapman, Project Officer for Film Queensland, said that it was in their advantage that such successful applications put forward a cohesive team of producer, director and writer, as in "a feature-film package". Selected from a field of approximately 100 applicants, the outcome was maximum in three choices, being their decisions not only on which scripts worked, but also on the abilities of the director, and the relevance of the project to the overall screen development.

The AFC, on the other hand, is working on a different agenda. The State Film Fund is oriented towards a producer that applies cultural diversity and integrity. The Fund is looking for the "creative, pushing the boundaries", etc., that places more emphasis on representation and challenging ideas in form and content, in the style of short films that is found to be more marketable in the international circuit of film festivals.

The two agencies may not be mutually exclusive, but one of the major, and for the AFC's relevance no so final share this project has been that project legitimisation by Queensland's applicants has now moved up to the range submitted from the southern states. The AFC continues to maintain its desire towards funding only the "best" projects, regardless of where they come from. Consequently, there is still a certain tension between the two funding agencies over which script should be funded.

Furthermore, this year has marked the launch of filmmakers Russell Wood, a documentary film maker who has only had the opportunity to work on the short *Reheat*, was originally twice by Film Queensland but his project *Goat's Grin* Discovered, which has since been accepted at the AFC and won four local awards in Queensland. Wood

for tracked back initially, then applied to the AFC and Film Queensland for the Microfilm's Project. This Queensland again said no - they didn't like the script - but the AFC picked it up and Film Queensland agreed to support it.

Significantly, it is the Microfilm's Project arrangement between the AFC, AFC, and Film Queensland - a distribution system of funding set up specifically to address regional and cultural diversity - that has provided this opportunity.

In the past, the AFC has been criticised for being guilty of any commitment to regional Film Queensland projects. But the key players have changed, and we have seen more during the AFC's visit to Queensland than ever more willingness to co-operate between the two funding bodies. This may be due to Queensland's emerging status as a major centre



Actor Alan Tandy in an extract from *Reheat*, directed by Brett Bowring.

Showing films like ours will be something. I believe that, in, and helping Australian film out, has to be producers' mission. Brett Bowring addressing the national and international features. Then again, the presence of Queensland academic Susan Cunningham as a Commissioner of the AFC may be another factor in focusing attention on Queensland.

Recent culture in Queensland

The short acknowledged but significant progress in forming screen culture and more specifically screen literacy in Queensland are the society film and video screening institutions. These include the Queensland University of Technology's School of Media and Journalism, Griffith's School of Film and Media, and the Queensland College of Art, now part of Griffith University, though production declines in all three institutions are predominantly confined to the medium of television.

These institutions provide production facilities within a learning environment that exposes them to many of the past and contemporary debates, on creative forms and industry practices. Within this context, students are expected to explore their ideas, and, while they may not wish it to be publicised, many of these institutions have developed a practice of turning a blind eye to those non-commercial areas in filmmaking. Film Queensland believes in the work of the literary institutions by providing a platform for student work of merit through the Annual New Filmmakers' Awards and the Brisbane International Film Festival.

Susan Cunningham, a QUT student, was the first Documentary Award this year for *Doung McDoory*, a quirky documentary on women, their cars and



their adolescence and marriage. She has since won the Short Fippsy Award, and has been interviewed in *885 Movie Show*. Significantly, only she and one other member of the crew were QUT students.

Muriel Lantz, a Griffith student, qualified in a joint media honours degree so that she would have free access of a studio to its computers and post-production facilities. She has won public recognition for her videos art, *Tutti Shout*, an "unusual" experiment using the juxtaposition of computer-generated images with off beat dialogue. Lantz hopes to pursue a career in video art and now feels she is in a unique position to apply to the New Image Fund, rather than enrolling in another previous, postgraduate degree.

With the presence of these society courses producing a number of high production-quality short videos every year, and with the New Filmmakers' Awards, a short film culture is alive and kicking - at least in Brisbane. Besides the big organisations - the Queensland Cinematheque, Brisbane Independent Filmmaking and Women in Film and Television (WIFT) - there is Rehearsal, a new group of female filmmakers and media practitioners, and *Beta 33*, the public broadcasting station that has just started television last year. All have taken advantage at some time or other to tap into

by Sue Ward



a readily-available source of short videos that generally don't cost anything if you know a friend of a friend. The video-makers are pleased to go exposure for their work and the organisations have been gratified by the public support for their screenings. Even local radio in West End regularly screens shorts to complement their screen audience.

One of the key players in the independent film area is Brisbane Independent Filmmakers Inc (BIFI). It is an organisation that has survived since the mid-1970s and has little more than the neutrality of its members. BIFI still has a rocky relationship with the funding bodies, Film Queensland and the AFC. For the past six months, all submissions have been sent out by e-mail, yet they have managed to maintain an important profile in the independent filmmaking scene.

BIFI maintains a filmmakers' support service providing advice on all aspects of filmmaking from writing submissions, script editing, budgeting, crewing and access to equipment. Through the experience, its lack of an oral history writer Michelle Warner, built up the Australian Writers Guild Award in the Best Education Training Documentary, *The Car, The Dealer, His Client and His Uncle*, largely with the production support and expertise of BIFI members.

BIFI also publishes Exposure, a glossy publication devoted to local screen culture. This magazine, published every two months, is also reliant on the goodwill of the editorial staff and its contributors - BIFI members, independent filmmakers and film students - who contribute to the publication with no payment.

Support is sustained by subscriptions, local business sponsorship and advertising. Local support from the Valley Business Association has also funded BIFI's "Hall of Fame", an event at which the organisation recognises those from a 20+ year screen placed amongst the other, chosen and peerless of the Valley's talented artists, "Rockhampton's most city alternative stars".

Although BIFI has had a rely on the entrepreneurial skills of its executive members, it is probably the only fully civilian organisation that has any presence in Queensland's regional centres, through its Quean Town Short Film Festival. The awards process involves in Townsville, Cairns, Mt Isa and Alice Beach. BIFI makes contact with other local filmmaking groups/venues, or local councils/councils. A tour is also planned for Gladstone and Longreach sponsored by the Flinders West.

These tours extend BIFI's membership and the circulation of its magazine, provide contacts for members and a network of local venues. Most of regional audience visits, films are carefully chosen from BIFI's three day festival of Short Films that would be appropriate. But as Alexander Delamur has commented:

Undoubtedly it comes down to the basic process of changing the culture of regional audiences from the expectation of mainstream feature films. But with the short film format, people gain a better understanding of what is possible with a few badges.

Certainly, the progress experienced so far in Queensland can be largely credited to Film Queensland. Queensland continues to be the focus of the AFC's Industry and Cultural Development Program and "Budget lock-in" situation, so the burden of organisational support for Queensland filmmakers has fallen onto the shoulders of Film Queensland.

Thankfully, the political focus of concern undertaken by the AFC and Film Queensland during 1991-92 to encourage formation of BIFI, Cinematique and BIFI under the one organisation has been laid to rest. The determined efforts of the push by the AFC and Film Queensland was not only to spend a considerable amount of money on displaying upcoming filmmakers, it also had the tendency to promote an under-sung industry that until now had lost focus of co-operation between the organisations. It is a healthy sign that the heterogeneity of cinema culture has finally been recognised.

This year, Film Queensland has employed a Cultural Development Officer, Marcus Sargeant, who has sustained monthly round-table discussions between BIFI, the Cinematique and BIFI. BIFI (fully affiliated with the national BIFI (Aus), has always had a very active role in issues of local screen culture, as well as taking on many of the industry issues relating to gender. The Queensland Cinematique's role is to administer the Merriwa Cinematique programme, as well as a bi-monthly programme of panel speakers. This initiative promotes a more efficient working relationship between the government agency and the external organisations, with the aim to promote a more synergistic use of existing skills and resources.

Also being addressed is the need to establish centres of cultural collection in collaboration with the State Library, of work by local filmmakers made for preservation and easy access by the public and organisations. Griffith University, situated at Gold Coast University, has provided a leading edge example of what could be done through its project of compiling an amateur video-art collection as later due.

Another major ambition is to stage an annual event that would pull together the various diverse elements of screen culture to include community video work, and the Aboriginal organisations such



Michael (Cinematique) using the *Digital Arts* Macintosh, an Australian designed and built video work.



Michael (Cinematique) using the *Digital Arts* Macintosh, an Australian designed and built video work.

as TAJAMA (Townsville) and Moremag (Cairns), for the purpose of highlighting uses of advocacy, new technologies, and to support regional culture, particularly from the groups that employ Queensland's cultural diversity.

Conclusion

As one filmmaker admitted,

Film Queensland is a paradox. It can only uphold them for having an administration that was quite politically contentious. They would have been putting them on, you see, they immediately had to back up someone in the short-films or low-budget area.

In this long term a sense of cohesion for many in this state than Queensland, since an more recent "revival", has not produced any work of great critical acclaim. Perhaps it is a matter of time and a certain amount of face rising on the part of Film Queensland on the process and people supports. Perhaps it is a source for Queensland filmmakers to feel that sorts of maturity, self confidence and ability to follow through on their ideas.

Queensland does seem to have reached that maturing point in certain areas in terms of production and in the size of the local film community, though it still lacks a vast television-production base and locally based distributors. Certainly, the independent production and exhibition arms in Queensland is going through unprecedented growth, which is being driven as much by film and video-makers and their cultural organisations as by government funding.

¹ The festival was run initially (Cloud, Dayle Robinson (Cairn Express), Sue Morris (Observer, Mornington) and Tim Bond (Entertainment, Development).

² An interview in association with Celia Johnson, conducted by David Murphy, *Cinema Papers*, No. 102, December 1991, p. 11.

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Paradise Beach was a relatively short-lived TV sitcom between May 1993 and July 1994.

On the Australian Plus Network, it ran at 10.30 each Saturday morning. The production and marketing strategy for Paradise Beach was, in contemporary Australian long-form serial television, a unique one. While unapologetically Australian product, it had ten regular storylines and did not encourage opportunities for local success, it was aimed primarily at the US market and other major ancillary markets. Of viewers sold to Block 5 in Britain, South Africa and Europe consumers mostly right away, a reflection on the distribution profile of its television product?

It appeared to bring together an exceptionally strong production, distribution and marketing alliance. Paradise Beach was co-produced by Village Roadshow, with an in-house complex at the Gold Coast offering, complete production facilities, the Plus Network (the manager being network and marketing head) and an equity partner in the Studio 10, and New World International. This was a large US distribution company specializing in mostly US soap operas (Days of Our Lives, Santa Barbara,

get two audience in the end of the school year? There was also a deliberate strategy to serve all schedule slots to major networks so that as few performing times could be determined for the program? It was consistently placed in the "black hole" of 10-4 pm against Oprah Whitney on NBC in Los Angeles and so didn't avoid a cluster in one of the most important US markets. It did not survive the summer, being pulled from US schedules before it had run the length of its first campaign?

Why did Paradise Beach fail? There are several answers, underscoring the inadequacy of any single industrial, cultural or textual explanation. From a purely financial perspective, it was overpriced in such a way that it couldn't find. The experienced partners knew the programme was an investment and structured its costs so that it was unlikely to return its recurring制作 profits even if it had an income-earning screen time. Positioned at a rock bottom \$11.15/10,000, it barely would have covered reasonable profits in Australia, especially as costs have been split down the way. Even at a per capita rating (which it reached in only a few markets) would mean \$11.8 million for a 10-second transmission in US syndication. And, of course, there were additional residuals from other markets – a trend still running on

THE WASH-UP ON

The Good and the Beautiful for the US, syndication and international markets. Village had similar space to fit and a commitment to cross-subsidize local production and funding. To this point, New World and subsidiary Content, in an evaluation of Paradise Beach, were responding as if a continuing US market for soap operas by capitalizing on investment ratios of 1:1 and lower cost structures, in effect turning the US into a secondary market and diminishing the importance of network sales.

Paradise Beach was virtually simultaneously launched in Australia and the US, and followed soon after in other countries. It was heavily promoted in Australia, filling usually its early evenings for diversity before the nightly news, then was shifted back a half hour. Co-incident on poor performance from the powerful news and current affairs ratings panel, Nielsen ratings for the programme indicated that it received no higher exposure as premiere (1.2), dropping quickly to 0.1 at the end of its first week, and falling into single figures when it was shifted back a half hour, to 6pm. Paradise Beach in May 1994, with some 1000 viewing episodes until July 1994.

In the UK, it was chosen by Channel 4 New World for £1 per view for 150 minutes of the syndication market, an unprecedented response for a foreign-made serial. The company only had the 1993 campaign for Neighbours, which was not handled by a major distributor such as New World. The US strategy was to turn Paradise Beach during the 1993 summer months, and then calculate in January 1994 if a renewed position Paradise Beach of the programme ("It's What's Missing from every who converges in our focus, find the perfect note, and feel hopelessly in love!"), it was aimed at in the

Why did Paradise Beach fail? There are several answers, underscoring the inadequacy of any single industrial, cultural or textual explanation.

RTLS in Holland, for instance, in mid-1994.

However, no strategy that could be built on by further Australian serial production aimed for long-term success in international markets, it seems again later. This may be a part due to the very fact for which partnerships in business last anyway – creating low budgets, interests and production problems. The approach to producing series with very limited experience or models was not strong enough and similar limitations in the stories and technical departments clearly do in the need to more expand representation of the Queensland provincial environment and field regeneration under the city's Revolving Palm Project virtually guaranteed a very timely negative critical response in Australia, as well as elsewhere.¹ This cannot be discounted as a factor in the fate of the programme, especially when serial programming tends to build audience by word of mouth and peer influence.

Such protocols obviously affected the worth of critics. Dubbed "Soapie Beach", "Paradise Lost", "Soaking Paradise" and similar adjectives, some critics, like Robyn Oliver in *The Sydney Morning Herald*, adopted something of a pessimistic crusade against

1). Those first differentiations focused on the need to develop opportunities as offered in the fledgling Queensland industry and on the cross-differences for which it set new benchmarks. *Adam's Barbers*¹ allows that the "series of Paradise Beach are mostly unknown". The rate of completion – five episodes a month – made production the fastest in the country, while it also gave room for other opportunities to improve Queenslanders. One of the programme's earliest producers, *Jai Porte*,² also argued that the initial inspiration of the first series was largely external to the socialist, a point not pursued by the critical mainstream:

In some ways, the unapologetically hostile critical reaction was misplaced, as the cast situation and schedule didn't locally and consistently fit Paradise Beach's target the audience composition should be with daytime soap opera, as Peter Schermer and John McMillan³ have argued. However, such a reaction was to some extent earned by Village casting high expectations for the product; it was to fit a cross between *Baywatch*, Beverly Hills 90210 and local product like *Mayfield* (all of whom prime time, higher-budget and/or established long-term rec-

urrence dynamics), which would never be presented on U.S. television.⁴ The only way the programme's U.S. distributors can fit such difficult and/or eccentric shows to fit U.S. audiences is to have been assigned to extend and present anything and dialogue. Such representation, of course, would have deflated the object of qualifying Paradise Beach for the American drama space.

Accusation certainly could not be discounted as an absence. The most negative question, however, was of non-interchangeable soap or soap. Although experienced executive producer Paul McMillan personally oversaw the removal of specific Australianisms from the script, and featured examples like "go to university" instead of "college" or "school". More significant (and more common as to reduce satirization), the effort to equate for international audiences meant that actors spoke "locally" at performances.

The distribution principle concerned on what, and to which localities, who were to disseminate images of television culture.⁵ On the one hand, the storylines related to "going through" space much more quickly than in U.S. soap. Events and emotional reactions could be called far closer and timed off in off-camera scenes, for example. Like much Australian radio, visual culture, the programme consequently democratized action. Distance angles and opportunities occur off-camera for edited

breachmark for audience acceptance. The Australian broadcast networks in the U.S. have not been live action while in news drama. Rather, they have been as such Beyond 2000 and children's animation *Blitzkrieg* B&G, the first, a theme Beyond built up as an exploitable international format, the other aimed and named children's formats from a highly centralized *Yemanjá* (Brazil). This underscores the spatial inseparability of soap heritage long form drama on U.S. broadcast television soap operas, more than any other known, may be aligned to build an audience through cable scheduling and customized marketing, for their "dispersed narrative structure and consequential characterization make of them an acquired taste", all the more when they are foreign.⁶

NOTES: This article is an extended extract from *Beyond Soap: Amy from Home, Australian Television and International Marketing* (Cognitive Science Press).

¹ *Hot Streak* (c), "Village Gear" (Catalyst) (see *Cat* 197). *Adam's Barbers* (Weekly), 7 May 1994, pp. 26–27.

² *Adam Lovell, "Paradise Beach Interview" (Reg. Number).*



Twenty, August 1994

- ³ *James McMillan (Chief Executive Officer and Director, New World International), Tim Burns (former Vice President, New World International), and Paul Gaskin (Executive Vice President, Content Development) were invited by Stuart Cunningham, New York, March 1994.*
- ⁴ *Executive producer Paul McMillan, quoted in *Entertainment Weekly* 101.*
- ⁵ *For a closely situated New Zealand scenario, see *Dawn Wilson, "All in a Beach" (Catalyst), 10 August 1993, p. 7).**
- ⁶ *Robin Disney, "Building Paradise", in "The Guide", *The Sydney Morning Herald*, 21 May 1993, p. 11, and *2 August 1993*, p. 11.*
- ⁷ *Adam Lovell, "Adam Lovell, Paradise Beach", *Entertainment*, 16 January 1994, pp. 4–5.*
- ⁸ *Quoted in Lovell, op. cit.*
- ⁹ *Peter Schermer and Jason McMillan, "Paradise Beach Reassessed", *Catalyst*, April 1993, p. 28–31.*
- ¹⁰ *McMillan et al. 1994.*
- ¹¹ *McMillan et al. 1994.*
- ¹² *Rachel Shaker, "U.S. vs Beach at Paradise", *Sydney Star Magazine*, 16 May 1993.*
- ¹³ *Stephen Critch, "Global Megastars", in Robert E. Alter et al., *As the World Turns: Best Opera Worldwide* (Capitol Hill: University of North Carolina Press, 2004).*

Stuart Cunningham Liz Jacka

Searching S for S

*If success does rub off, then the decision to open the third Brisbane International Film Festival with the Australian hit *Muriel's Wedding**

(P.J. Hogan) was an inspired one. The attention the Queensland premiere attracted may well have played a significant part in boosting audiences for the Brisbane Festival, ultimately contributing to its claimed success. David Stratton described the opening night as the best he's been to in 30 years. In fact, almost before it had begun, the Festival was being showered with accolades – a sign of success, surely?

Queensland's daily newspaper, *The Courier-Mail*, has been a consistent supporter of the Festival, and its editorial a few days before the gala opening made a clear link between the particular cultural outcomes promised the Festival. The link between the burgeoning film industry in Queensland and the Festival was succinct. In this, *clarity*, a measure of success? In the six weeks of a film festival in Brisbane? The editorial didn't actually mention the word "culture", suggesting instead that "Brisbane's unique community is large and growing". It also explained that "Brisbane is not only bars and skanks, bikini and boozey" – but that's *The Courier-Mail*. It seemed to be trying to articulate the emergence of a film culture in Brisbane, with the Festival playing a significant rôle. Certainly, the \$110,000 in support from the Queensland Government would seem to suggest that the Festival plays a significant rôle – indeed – at least, in the eyes of influential state government policy makers. When was the last time you met a politician who didn't want to be associated with success?

Perhaps the idea of success is based up in the Festival, built in an organization. If so, how can difference from other festivals? The first person I bumped into who in the particular frame of mind was a young woman working at the Festival, more tracer – a small office above the Regent Cinema, across the road from the Festival. I met her on the bus before the official opening and she seemed very happy. "We've moved from three to two members."

Along the corridor to festival director Anne Dwyer Green's office, the rhythmic clanging of telephone was obvious. And they keep ringing, one goes in, backed and can't be shown, another has suddenly rung in the answer, where can you get an MTC? Between calls there? Fred Schepisi needs no change but he's scheduled for a chat now? Dwyer Green seemed amazingly calm. "Every year you have gladly things happening, like production that doesn't arrive on time. This year, that's less of that than in the past. But it's a nightmare logically."

Lop-sided. Gathering most of the film industry officials during the matinee Festival was a big task – even

for film buffs – but BIFF offered all of us a chance to do just this by having the visitors we put our screens for free – *Helen's Closet*, *Shameless*, *Cinema* – as the central trip. Positive and negative alike, it enabled access to around 50 business and 40 representative areas of document and shorts – 17 Australian premières in all. As in previous years, the State Library Theatre on Brisbane's South Bank was the venue for a range of Festival-related cultural events like focus on the producer-director relationship, the documentary and the Winsome, and multiethnic film events including the annual Q&A New Filmmakers Awards.

But that question again: *Was it a success?* In terms of paying customers, BIFF '94 attracted a little more than 16,000. Access to specific business deals are limited because BIFF is a trading company, so the revenue in 1994 was around \$100,000 – a similar amount to previous years. On this, the Queensland government and the AFC contribute to the main operating subsidies, with the former allocating BIFF \$110,000

in the 1993–94 financial year. About half of that amount was used in 1994. The rest is being then carried onto the 1995 Festival. Some argue that, for a city the size of Brisbane, attendance is on the low side – certainly well below that of Sydney and Melbourne. Vancouver, a city of comparable size to Brisbane, attracted around 200,000 in its 1994 Festival, and even New Zealand can pull around 200,000. But, as general manager Gary Ellis explains, BIFF is just three years old and hardly likely to be in the same league of the more established festivals. Critics suggest that expenditure of around half a million dollars for 12,000 customers is hard to justify in terms of cultural outcomes. Maybe so, but BIFF is new and perhaps such criticism is a little premature.

So, how do you measure the success of an event like BIFF? Commercial economic indicators would suggest it (at 10 per cent), (30 in a medium suc-

cess, or perhaps 60 in an slight failure, depending, of course, on your point of view). But as a cultural outcome – as I suggest a film festival is – what can we really say to chart its progress through the shifting cultural climate in Queensland? Who influenced whom? government support (and/or an interesting home for that cultural resource)?

In answer to the latter question, longitude has half-finished *Sangoma* is released, now? And *Sangoma*, while an outcome of Brisbane's *Classic Cinema*, an alternative, arthouse film venue, has been around the industry long enough to offer us educational outcomes. It does however say nothing about attending Festival films over the years. Sampling suggests the Australian Film Commission has been more active here, linked to an early support for the fledgling Festival (\$10,000 in 1992 and 1993). As for the Queensland Government's rôle, he has nothing for press.

The important thing is that the Festival would never have got off the ground without the support of Queensland Premier Wayne Goss. He's been very supportive of the Festival and the film industry here. You only have to look at what's happening in the Werner Herzog Studio (on the Gold Coast) to see that.

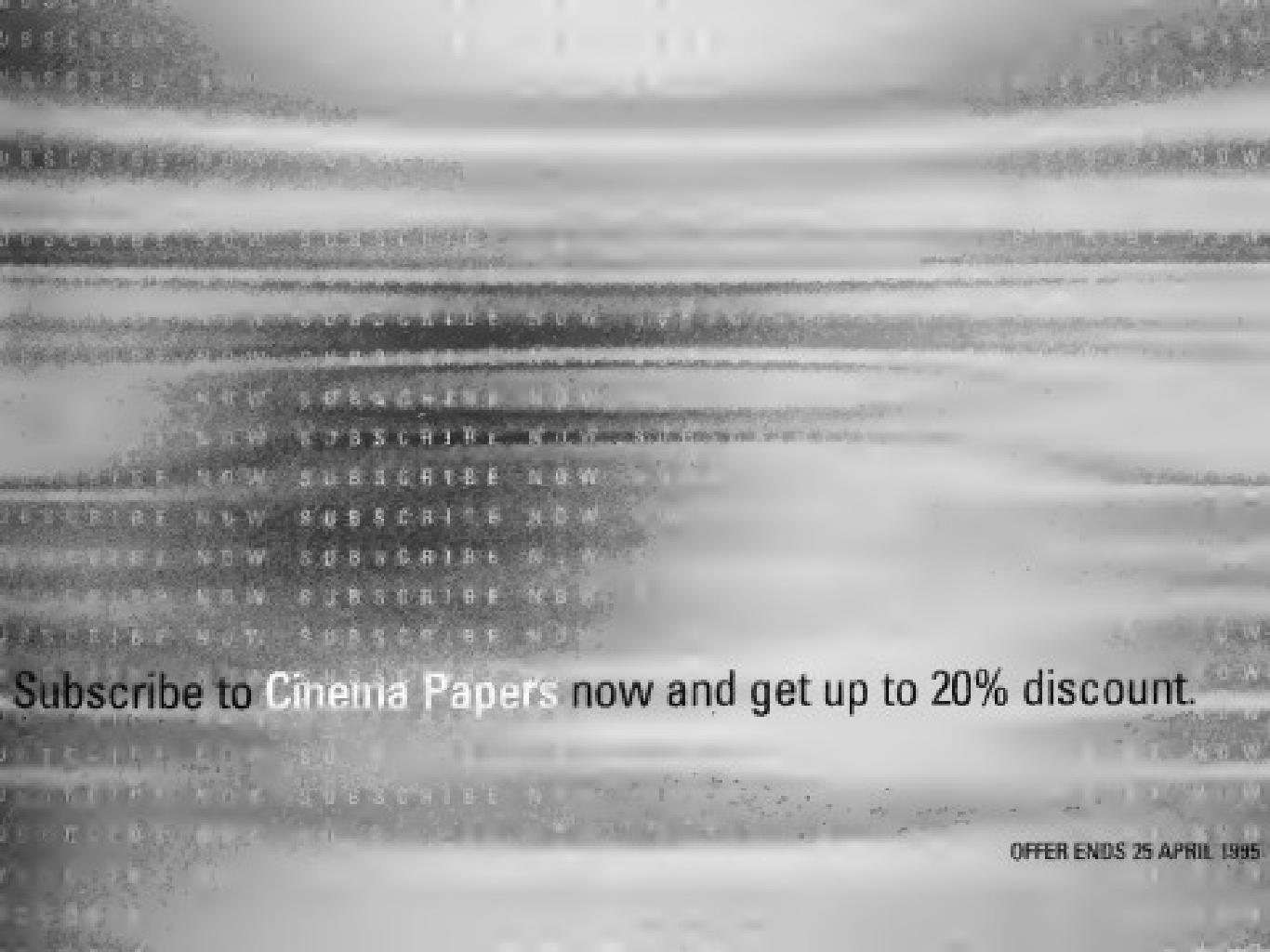
Fred Schepisi: "I'm a great believer in film festivals [...] It's good for the filmmaking community to be exposed to great films."

Another person who deserves recognition is former Film Queensland chief executive Richard Stewart, who's now head of the New Zealand Film Commission.

As to its strength in success or otherwise, Bruce Simpson is no doubt.

BIFF '94 was only the third – it's still a baby. I would have been very disappointed if it hadn't succeeded. Any losses can be put down to technical problems. The Festival did just what was asked and it was seen to be a success.

Film critic Jonathan Denner probably doesn't agree. Writing about the rise of the Brisbane international Film Festival in a recent column of *Culture and Policy*, he suggests that the event has yet to resolve a key problem – reconciling the demands of film culture with governmental administration. But he suggests that it has a new



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Local film culture and the Brisbane International Film Festival

photocopies, with Frewin historically serving commercial purposes.

Giving way of concern over film censorship in the UK in the 1920s, like and thus recognising very early the cultural role of film, Dawson suggests it was around this time that the concept of "film as culture" emerged, setting the stage for the birth of the international film festival as we know it. Sue Ann Cunningham and William D. Rosen, writing in *The Historical Cinema in Australia: A Documentary History*, suggest that it was not until the 1950s in America that this concept of "film culture" emerged, encompassing a range of activities like film forums, societies, journals, etc.

Dawson argues persuasively that modal arts festivals around the "mirth of the event pitch", as market segmentation enabled identification of an audience cohort audience. And he takes issue with the role of the Festival in Brisbane, claiming (quite not really) that Brisbane has added major movie flocks over the years, with the lion in 1962 so calling this aspect the "That's Brisbane International Film Festival" as really a bit much.

Dawson points out, too, that there have been several government sponsored film-related events in the past. Have these established a grassroots model upon replicating the Queensland government? Could also kind of government support be required with movies, then?

Dawson sees it to make another initial. The first BIFF, in August 1982, opened such the Australian premiere of *Leslie Uggams* *J. Blues* (John Dorney), which, in Dawson's words, "seemed to reflect the ecology, art community consciousness of the festival". But the 15 hours of films offered that year also included *Strictly Ballroom* (Paul Lohmann), which, like *Marsel's Wedding*, was a box office success, at least, and, like *Wedding*, it was Australian. But Dawson went it over again. He argues that the same kind of "old boy progression" re-emerged in 1993 with the Festival promoted "as a tourist event rather than a cultural event". It attracted per over 11,000 paying customers with a budget of around \$100,000.

BIFF is not a success in Dawson's eyes because, he argues, film groups like Women in Film and Television, Australian Independent Film forums and Queensland Cinematheque are disenchanted by a government focus of what constitutes film culture. He accuses BIFF of failing to showcase "portraits of the government and its processes" (very few hours of the film arts community), placing severe limits on the contribution that the Festival might make in consolidating local film makers. Dawson's critique closes with his denouncing the often irrelevant of BIFF in art as a catalyst for Queensland film making on the international stage. He concludes: "Rather, the cultural stakes are at low level

condemned to a diet of foreign cultural motor oil that I don't care". So for Jonathan Dawson, then, BIFF is definitely not a success.

Back inside the Regent Showcase Cinema, with general managing director Paul Schaper about to engage a packed house with his industry observations (albeit at least once referring to women's advancement in the industry as open to challenge) and anecdotes, it is decided whether these concerns matter a lot. The only indication of uncertainty at the '94 Festival surfaced in a few not very film related areas which left out the "international" part of the Festival's name. I don't think many people noticed or cared that much.



by Michael Meadows



They were there to see movies — some, for the first and only time this year — and all that really seemed to matter was trying to decide what to see next.

Perhaps the idea of success is bound up in the Festival's achievement. Which audience does it serve, for example? Is it a "Brussels" festival? If so, how is it different from other festivals? The answer to this question might resolve the problem of measuring success once and for all.

Queensland documentary filmmaker Peter Lehmann had just introduced his new production at the State Library Theatre, *Rat, Ted and the Great Depression*. I'd put him off by my "history is made in the present". Who else the answer? I'll be searching for it I suspect he'll elaborate.

The Festival is important, principally in Queensland, where film production has been thought of as coming out of the States. But the actual output is much broader. Festivals attract a young audience, and EFT holds on this possibility. We need a strong film culture to develop a literature.

The social parallel concerns the necessary return of the *class acts*. That is, the National Film Theatre of Australia was the only place which offered alternatives. Festivals open your mind to the possibilities. It's about techniques, social aspects, all aspects — a kind of thinking process.

Diversity. This was getting closer.

It was time to enter the frame. Fred Schepisi, the recipient of the 1989 Charles Chauvel Award for contribution to Australian feature film-making, should know the answer. In accepting his award, Schepisi acknowledged the part that "alternative" cinema (documentary films of the 1970s) had played in influencing his filmmaking.

I developed an interest in film festivals because they were the only place, apart from a couple of courses in the city, where you could get to see those kinds of films and see the films made by those filmmakers of the past. You a great influence in film festivals and I don't really realize that influence is doing the same thing now. I think it's good for the community to be exposed to greater ideas, to help others appreciate what they make. It's good for the film-making community to be exposed to great films. And the more films from more different places you see, the more it informs

our work and the more individual it makes us. It's extremely rare for me and extremely rare for everyone who works with me who've always been裹足不前 in films. I try to speak highly enough of the value of film festivals.

Sure seems that film festivals might have to undergo some changes to appeal to different people. And speaking of differences, Peter Simpson is no doubt that Brisbane audiences are diverse. "Very much so," he says. "Because local film interests wane and that's changing. EFT is very good for Brisbane."

Film writer with the *Australian Financial Review*, Peter Crayford, agrees:

Every place is different, every community regards differently, but here you get a feeling that people are open, and here is open to a greater and more diverse reflection than any made. I think that is positively substantial. I think there's an enormous number of visitors who come to Brisbane to the festival. I'm very surprised by how many come from the Australian film community, in particular. There aren't a tonne of showcases as well as serious filmgoers and I like that.

David Stanton, who may have a vested interest in being one of the Festival's few programming curators, nevertheless goes along with that view.

There's a great deal of enthusiasm. They [the Festival organisers] seem to go to no ends to make the opening night feel like a Hollywood, for instance. I thought they took no much trouble over little details.

What about suggestions that EFT is a promotional tool for the Queensland government?

I think that's a little bit of a sore point. It can't be that it's being over-pushed in all. I support the Queensland government given to the Festival is exceedingly good. I supported the Festival from the very beginning when I thought it would give some colour to my organisation, because you could find a genuine alternative to Sydney and Melbourne Festivals.

But it's still going some way to go — concessions need to be made. Festival girls established in under fire years. And Brisbane audiences?

I've heard people say that Brisbane audiences are not as raised in cinematic experience and I think that's probably true because I've noticed that they respond in slightly different ways to the films in Sydney and Melbourne, they automatically clap — and if they don't clap, they too. Here, audiences they don't, but it doesn't mean they don't like the film, it's just that they're not used to the idea of clapping a film. It's a different approach, but it's a genuine approach.

The rôle of a film festival, specifically, the Film Festival?

I think the great thing is that people can come in and see things. Obviously the audiences are of mixed ages and backgrounds just looking for something a bit unusual. The rôle of the Festival is to be a consciousness, a link, between filmmakers and an audience. I think that's what's happening here in Brisbane.

Like Fred Schepisi, filmmaker Charles Chauvel cut



Left: Director Fred Schepisi at a recent film festival. Above: A member of the Queensland Film Festival audience after the festival.

Right: Festival curators Charles Chauvel and Peter Crayford.





Left: exterior shot of *One of Us* (Dir. Bill Lawrie).

Below: Casting session at Studios 10 (Dir. Lesley Frowen, left), for *McCabe and Mrs Miller* (Dir. Peter Weir, right). Below left: *Death of a Salesman* (Dir. Peter Hall, right) and *Death of a Salesman* (Dir. Peter Hall, left).

Bottom: Opening ceremony with Andrew Gaze (L) and Anna Friel (R) (Dir. Peter Weir); *McCabe and Mrs Miller* (Dir. Peter Weir, right); *Death of a Salesman* (Dir. Peter Hall, left).

has developed the "contingent film," an offshoot of the industry's various like the Museum of Cinematography. And former Channel Nine executive, who accompanied her father on many such trips, suggests another way in which we might improve the variety of film festivals developing the audiences' analytical skills. She remembers the movies with her father when she was a girl. She suggests the influence of education films on audiences is significant.

One night at Tousenobashi's recently I could sleep and I watched on the ABC to one of those late-night talkback shows. There were quite a lot of people ringing in, giving their opinions about *McCabe*. And they were quite considered opinions. It was really interesting to see how people were really thinking about the film they were watching. And they were quite quick to critique anything they thought was not up to scratch. It was very interesting. They were just talking about a nephews on the phone. They were far more analytical.

ABC's Gary Gill is in no doubt as to the craft behind *McCabe*: "I like the ABCP — and the nature of Brokeback audiences."

"There's no point in us trying to copy Sydney or Melbourne or Canberra. Brokeback audiences are different. They have their own way of life. Brokeback people are very different to people all over the world, I think."

How are they different?

Audiences here have their own energy, their own style. It's taken us three years to understand our audience better, but it's starting to happen. That year we really made a conscious effort to look at the Australian product and I think we've done well. Our opening and closing nights are both Australian films. We presented *Tropic Thunder* (Paul Greenglass), which was a major coup for us. Also, the uncertainty is increasing; we've done a lot of good work in the year.

And Festival organisers? Are there more government grants?

Possibly so. The Federation of Australian Film Societies is a very promotional vehicle for the progression to try to maintain its role in the film industry. But the film industry has developed of its own accord and the Film Festival and I'm realising. The Festival has to develop, has to evolve, in its own cause and it has to prove what this people want to go and see. We can't impose a Film Festival and say, "You will see this film and you will enjoy this because we've decided what's best for you." We spent a lot of time going through this programme. Anne (Dame Gaze) has done a fantastic job this year getting the right blend there.

And Bill's role in all this?

"When we're trying to do is to showcase the best filmmakers around the world and bring those filmmakers here. There are many new filmmakers coming through. There's a lot of money, there's a lot of enthusiasm and I think these filmmakers need exposure in international forums and international filmmakers, including Australian filmmakers, so that they can see that it is achievable, that there

people are real. People can come along and see food shops and say boys not this mythical character who represents one of New York. He's a real flesh and blood person, and I can do that."

The response we have from most of our guests is they're really excited by the friendliness of Brokeback audiences. There's no audience who goes up and chats to people, and that's something that's probably very unique to Brokeback. So, then, how do you measure success?

"Too many people try to do in dollar terms, and I don't think you can. I firmly believe that young filmmakers who come along to the Festival this year, because they've had the benefit of seeing Brokeback or seeing Brokeback having a shot in life after winning the film trophy, in five years' time they're going to be producing domestic films. I think that can be directly attributed to what's happening here now."

What sort of impact on Brokeback film culture is BIFF likely to have?

The local website *australia.com* — the Smithsonian and the Cinema — have done a fantastic job over the past few years, and we've been able to put up a lot of the footage that they've presented. They've showcased certain audiences who have a lot of common ground with us, so we certainly acknowledge the role that those countries have had. I think they'd say that we've been able to do a lot for them, as well."

And international crossover?

The local cinemas are a bit odd place as each other checks out too far. And the more with distributors — it's too expensive to do it up here in Brokeback, as they are as a group and watch the response the film generates and that'll operate on that word of mouth."

This year, for the first time, we have just about all of the major Australian-distributed ones come to the Festival. They're now more so approachable and realise that the Brokeback International Film Festival is a permanent event — a high-profile, high-quality event. There's going to be what we can provide is a great show case opportunity for them to sit in a great networking opportunity. We're taking pretty high stakes on that."

From all this, it seems reasonable to suppose that Bill, Anne — and the Brokeback International Film Festival in particular — can claim to be an important cultural icon too, which means many of these things to many different people. Such forums serve multiple roles: spurring development, local education and distribution, and policy making, and act as part of the process helping film industry workers work all of these.

Culturally, significant governments and non-government influences are part of this cultural environment, but perhaps the more worthwhile products of such an alliance are the possibilities which emerge. If BIFF is the kind of main purpose event being suggested here, then it plays an important cultural role in shaping not only the future of the film industry in Queensland, but also how we define our own culture in relation to others and our place within it.



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All that Glisters is not Gold...

Dominic Case talks with industry heavyweights about the startling new Ursa Gold. Briefer looks at the Supervisor Projection Video Display Enhancer, Metromedia Technologies, the emc Pronetme Online Upgrade and the EDI-Tracker.

S

Industries probably made the "All that glisters" comment before ever seeing the latest Ursa Gold — it looks from Rank — \pm 900 — tooted in our faces as one of its many new features, although it can run backwards — but its advances were not to be shaded by such negative slurs. An icon in A&E's newsletter, *A&E Outlook*, suggests that it is the inclusion of color in what is often the forgotten component — that the three techniques are truly only as good as their

teeth. Running a telecon has never been an easy job to classify. Clearly, as the technology has progressed, so the term "special" has become inadequate. In other terms, a colorist is like the cutting spade or a hand saw, far from a master work on the results. Warren Lynch, who has worked in a CCP at Apcapolymer's Ursa, suggests "telecinealogical skills", which begs the question for the many: What is the role of the person? How has this work developed, and how do they use their technology to contribute to the final "look" of a production? I spoke with Jeff Rughard, at BellSouth's Mobile, and with Stanley Lopatinowski at A&E's Melbourne, as well as Warren Lynch at Apcapolymer Berlin.

As with most video equipment, there is always a compromise to be reached and lost. Currently, the rule is of *Ursa Gold*. *Mirrored* is giving it, and *A&E* and *Apcapolymer* are requesting the *Ursa Gold* experience. What is the *Ursa Gold*, and why is it better?

According to all three claimants, a fully equipped telcon is — let's call it a *new Ursa Gold*, or a second *Ursa* upgraded with the latest features — is via the colorist more power than ever to improve the image that reaches the screen. The *Gold* offers a \pm 4-degree colorimetric range (see p. 34) for all its image processing. Facilities such as custom curves, power windows and dynamic graduated corrections, are available with accompanying color correction tools in the *Ursa Renaissance*, simpler than ever processes, and bring many features into the telecon that were previously only possible in an off-line stage.

Warren Lynch explained that the



"You can fix a lot more in telecine now — putting in patches of blue sky between the trees, just to give it a sunnier look."

Bach Arns, editor/colorist and web site guru Gold at Apcapolymer was responsible of technical success in his comments. It was possible to take any colored print around to set color colors. More can become aware without a thinking the colors come in the image. However, the addition of over the screen feature. Using color options like the Copacolor (at *OmniColor*) at the *DeKine Renaissance*, it was possible to color grade part of a frame. Stan Lopatinowski

said: "With the Renaissance, we have

Power Windows and power almost straight the glass. We're trying in every day now, just to turn up the lighting a little bit, put a curtain on here, and a little bit there, warm up one section. You can switch dynamically (for example, in during a window in a passing shot). All the goodness have had themselves using Power Win down at nearly every station. You can do a lot more in telecine now — putting in patches of blue sky between the trees, just to give it a sunnier look. I'm surprised we can replace blues or blues, but we are still are doing a lot of things in telecine.

Now all telecineangiography is so high tech these.

Why? Better developing and modulating the machine to make it more user-friendly. Just now coming we are using some filtering on the Glass, and we've modified the cooling around the bottom near the

power to sweep a standard \pm \pm 10°. We can now, change filters and so on, so, lot of the time changes will bring them over as — used to grunge up, so to reduce the image.

Do telecineangiography give the same effect as if they used the floor as the camera?

If you don't open up too much with a filter, then they're lost a lot of resolution, it's weak.

However, Jeff Rughard pointed me back to the technique:

Sometimes people just sit on the software — from off lug or a lot of plastic wrap. That's fine, if they're considering going. It makes us, would sit on the camera. That is, the when opened onto the black. But do not it works the other way around the black lug onto the white. Some times the effects are similar, sometimes it's quite different.

Jeff was a bit cautious about the use of filters on the camera:

technicalities

Most times if they [the DOPs] say they want something, it's hard to see what the basis of that is. Often I have to remove the effect of lighting. Often it's impossible, so I have to take some of it out, if it's a colour fit like they put me up a double E. But in a particular scene, the eye needs to believe that the whites are white, and the blacks are black. And if they want it, the eye still wants to make it white, so I've got to take some of it out, and then I don't have the same range of control left, and you don't have that same range of colour left. It's like if you want to make a grand book public, you don't put it on a timber table with incandescent light and light it with yellow light. Some times the camera is so wide that colour isn't, and light is not commanding light. So, if you're thinking for a TV show, I have all the colour control that's needed. It's the same with the filters. Sometimes they're overdone. I usually shade a little less so it has a little more.

Warren summed up the position:

It's getting to the point where, if you can shoot it easily on the site, on the camera, without too many effects, then you can bring it back to effects and make it look just how you want it.

Arguments have always raged over the difference between transitioning directly from negative, or from a positive print to the next stage, the apparent inconsistency of bypassing work prints completely, and considering negatives to tape prior to digitizing for a new feature film, has rekindled yet arguments about the image quality of a film's original. Does it have to be processed as a negative using filmstocks that fit tape-to-tape looks in the "correct" way, because they are at first, film?

If you show a client a reasonably good test rushes trailer, then show them something off a print [one on that looks a bit different, they already have a pre-conceived idea of what it should look like].

Meg usually shows print test prints, more graded pictures, more colour separation. Then a good or more classic, but often there's not much colour in test film. So, to look like real-life prints better. But that's my personal preference. Some times it works better off tape, sometimes print to film.

She expanded on this point:

My personal feeling is that you can be very safe, but also it's a question for much enhancement. The focus is always away from the subject. When a print is made, the focus is drawn more to the subject. But has a more



Warren Heath
Academy Award-nominated
cinematographer (below).

Arguments have always raged over the difference between transitioning directly from negative, or from a positive print.

Alene looks on: "When I look at videotape, for example, it's not too sharp – there's not much grain on. I think you can see things off that look about it. But there are some things that you won't pick up, for example, and can't look functionally glossy."

There's a problem of focusing on us. People say, 'Let's just put the eye up in here we go in the print.' And, of course, they say, 'We'll get that black glass. There's no such detail!' That they look at the print and say, 'Oh it's a bit dark.' 'Well, of course, that's because it's been in there.' In an experimental work that a little bit, but not a lot that that eventually we go back to the print. There's a problem of focusing on us, and to know exactly what

you want it to look like – although we didn't nearly always end up doing that.

Jeff Rapaport explained another feature of the *Titanic* colour correction:

Traditionally, you have a logarithmic curve for each colour. Colour correct allows you to plot any curve – linear or even inverted. That means, for example, if you have some very uneven film, and she also has shaded in different areas, you can put in a gamma correction for each dye that's suitable for the most problematic. At Sony, they will give you more of a "print" look to no grade, giving the compensation to the blacks and the whites that you get when you print a negative, which you normally can't do – not in both ends of the scale in the same print.

I always feel myself other factors and drama look better off print, so that could be a plus for you're going to want an reinforcing all the small off aspects. It could give an apparently more convincing picture. We seem to be grading negative there seems a lot different to, say, five years ago, with more contrast. We've more likely to clip off whites and crush the blacks than we did. It's become per-

haps not using low prints. Five percentage at was 90 per cent print, now it's probably 55 per cent negative.

I asked about time-expensive prints, and found a surprising variety of opinions there:

You, not do a lot of time-expensive prints. We get the film to print them down a bit and actually make them darker. The Ultra prints use a fast source of light, so we can afford it. There's nothing worse than putting a print on a flat bed reading power lost print highlights dead.

Jeff agrees but disagrees:

More prints would cost you extra, probably off low-end. The colourists will always work better off a film-can. Even before low-end was out, people were making lighter prints on second cameras usually. I was shooting one Technicolor print recently and I actually found an old TCF print. It was the first time I'd seen one, because it wasn't in Vodaphone, I mean in VTC, when they came out. It was sort of the most slowly-produced screen between Vodaphone and Colorline.

The Gold will give you a good result off a standard print, and the normal print has more saturated

camera. But if somebody asked me what sort of picture art I'd say how ever if I had to serve the material, because I know I can always add some stuff in it. I can't take it out to really fit. So with the material, I might see normal content, because consumers it works better. But don't if they're transferring price, which nowadays is the exception rather than the rule.

And from *Waves*, will another answer? "We got the odd bit of print, but mostly it's tape. There's been a certain change in through the lens for me now. Sometimes, we do choose from the material, with all the options in it and so on. If people are prepared to take the very out of the film, then there's quite a few ways, probably the most. The other way is a process. It's very nice as well, and the good thing is done. People tend not to get how can my story, but once read the *Dust* I can get good quality from a colour print, so low-cost isn't really needed any more."

James Pearson (of *Akash*) and I have actually been promoting interpos. It tends to compare the whites and lots of blacks, and then no effects. I think it expanded the range again. It covers a very clear and gives you a lot of range. It has a different look about it, but actually not darker. We have *Waves* the colour material on interpos in the meantime — they're close that way. I think I'm the only one who really enjoys it. The others don't see what I'm trying. It's

a poor image, and the audience is just sitting. It doesn't have to work at all, so there's no issue. It makes things better.

"We did a sequence for Kodak that was printed both as colour print and as tape. The original source of bad highlights are severe, but more it is if steps are repeated, and blocks that aren't dead in a dotted field. The steps compound the white so I could control them and the blocks didn't give you a ton of choices, either, but you get it. So, it's basically a classical process of compressing the picture before the options are in."

There was a bit more we did — *Warren Finnegan* — that on Super 16 film it was unacceptable. At the time, even you, the older half was prints off the 16mm print. You wouldn't be able to sell it off like that. We had to print up the old *Schindler's List*, but they were really well targeted.

Standards

"We've had quite a bit of success on interpos. I did *Marsupial Wedding* here — that was an interpos. What's happening is that people won't just a choice print because it might be too expensive, and they want a print as good as whatever is available under a low cost print."

We did a Canadian co-production here, *Left and Right*, and it worked well, when *Martha's Wedding* came along come up, not much change in the sequence, and didn't even look at the

interpos. We had [DOP] Marcia McCloskey come in, and the director, and we spent three days on it — with the printing and scanning as well.

With the standard sort of say no tape for studio transfers, and in the absence of film work, prints, the sort of relevant transfer is checking the ratios for become quite significant. As far as

DOPs are turning up just for ratios, a round 7 o'clock in the morning. There's a greater concern in reflectivity, or to cover the visual point of the industry. We have a lot of advances here, having the lab observations being on film grade, I can even do discussions and look at it on the monitor, and get a sort of full pack feel for what would be happening on a print before it even goes to press.

That's even a bit to with the over-light situation. We find we are using pretty close to satisfy the needs of a cinematographer with over-light transfers. We can see down at the reference and see when a piece of film looks like or what we call 'base noise', with everything we can see. I sometimes print it to them by putting the negative on the monitor at the left, increased gamma higher, and it's the same. We'll pull down a few frames a little — there's a reason there's a slight when the exposure changes. If a DOP walks in and says how does it look, I say, "Well, you'll pull a stopper", and he would usually say, "They like to pull a stop shot."

So we're missing pretty close to

the intended look. But of them is a massive exposure change, then it'll show up as being very obvious. That's one of the things, in fact, it's not happening at all. The reality is that you're manipulating a huge amount of information and a very strict workflow, so you have to compromise in a little bit.

Jeff Murphy

We set up on the Kodak TAF, but then you have to set up the prints, etc., in the final point of film. People were in and a good transfer. It doesn't take much reworking, or adjustment to make a steady delivery look from the negative or release, particularly if they're trying to put someone in to make it look good. If you give them a flat line to avoid clipping the whites or crushing the blacks, they say, "What have you done to my master?" The fact is, you've had to give them the room for they can literally have 'too light'.

There's no way that I've thought of refining post correction back to the cinematographer in terms of the camera exposure. But there are people who can expose reasonably enough, so you can trust the cameras and still give them a good light transfer.

But it can be done. The server we're doing at the moment for *The Roadie* film is called On the Deck slate. The cameras are a reasonably good content, and they're very con-

www.Primelineonline.com upgrade — pictures and words together

Editing MediaOne Corporation, a member of the Synapse Video Group, has announced a number of major enhancements to its digital nonlinear video editing system, with Primeline 6.0.

It costs \$15,995.

The new version incorporates on-line quality tools that enable Traxxity™ basic timeline, Bitstream™ and Matrox™ drivers, and representing an instant undelayed variety of type styles with fully transparent drop shadows. The latter is an integral part of the editing software, and can be exercised without halting the edit line. Edit-related effects possible with the new system include 100 pages from over 100 effects, some is marketed by Quantel by Quantel Pacific



technicalities

istent. The cameraman goes in from Indiana. I can set up on day 20 and one the time settings at I need on day 1. That's natural, but it's really cool.

Warren Lynch

We have the down functionality who take it as it comes, but we try to optimise the pictures in a lab, and that's usually acceptable. Police always end up in a work well. But usually with commercials, we had DOPs come in and we make up a look exactly like it's designed in looks when it's finished. They always talk their expectation correct, and the agency's got what it wants.

I've been setting the machine up to Rushi spec, so I can get the USP film in, and they can see the film as it's meant to go over. It gives you a good look. But there's a cost if you have to set up for the room, and whatever might come into it from the lab or through different houses, and so on.

The other thing that we've had to sort come in before they start the show, and the DOP shows a few shots - exterior, interior and so on - and we grade them and score those shots. So, when each shot comes up on the show, we can choose that scoring the shot that. The DOP knows what he's getting.

The really big deal DOPs tend to sort out good work, the quality's always there. Sometimes you'll get a call to say, 'It's a double to keep and a woman, away from some kind,' and that's all you need to know.

So when does the Ursa Gold have that option on all the stills and exposures? There are several features, usually the last one mentioned is the 'Jumpshot' facility, whereby you'd shoot or recorded directly back down that jumpshot switch and often records the stability of your camera parameters and gain, and is quite stable enough for some simple cutting and laying jobs.

Then there's Solidcam, a means of tracking our servo on film and colour pace. Because film only has 15 frames per second, and video runs 30 times, Solidcam even isolates features such as hairpin field and certain non-mechanical features.

Warren Lynch also likes the new lenses on Ursa Gold, the 'High-light Kit', which, he claims, gives another step in the clarity sense of say seven, as well as being sharper and closer. Ursa Gold will run at slow and fast rates per second, whereas conventional Ursa were limited to the range of 16 to 32 frames per second. Also, it runs in reverse.

So the machine at the operator'



'Whether for our first makes the editor uses?' A few more from each. Jeff Rugh:

I think there's a general conclusion that the Ursa Gold is not dramatically better than a good Mark II. On camera, on film, or in the box. Mighty Mo's contribution though, when we get the Ursa and see the difference. But I think we're quite happy. It's only helped us film that much a lot of these features. All that's changing is that you're getting more and more sophisticated grading controls. Ursa has lots more features, so you can do further.

Warren Lynch:

One was the biggest breakthrough. It's mainly a digital machine which makes it a lot quicker, and the digital cheap green goes anywhere colour or monochrome as well. It's a lot faster now in my opinion. I've had a hard to locate software to work with. I started out on Adobes, then was away and did other things, but I came back sort-of only when the screen.

Stan Lopucki:

Ursa Gold has some nice little options and cheap - and we can get a lot of those. But personally, I tend to stick to the basics of the guy writing there, doesn't it.

NB: On 6 February, Warren Lynch joined Frame, the UK's senior column on Ursa Gold technology.

The Turbo Lightworks system makes the film stills appear with unique accurate control and options with great results. Read on for our full review.

Lightworks parts: Showstoppers on the practice

Australian firm Turbo Lightworks' non-linear editing system has been delivered to Showstoppers, which has set the system up in a fully packed self-contained picture-editing package. The system includes used first on the set of *Mighty Mo*.

Peter Banister, managing director by Tokyo Productions for 20th Century Fox.

Turbo Lightworks offers a high-quality digitisation rate of 30 minutes per 35mm negative with real increases in on-line quality made possible by using 32-bit processing capacity in its two chassis with a linear system - never more so than with Mighty Mo.

Adopting a system for shooting they tell a million feet of negative, Peter Banister of Showstoppers explained that they have pushed the capacity of Lightworks up to a massive 170 Gbytes. Film drives, as well as mighty Mo's tape drives, are interconnected simultaneously. Apparently, this represents an upper limit due to the DCC system's inability to implement address any more drives. However, an unlimited amount of additional storage is possible simply by adding drives.

Mighty Mo's Peter Banister is following the American method of pre-delivery, combining film rushes and non-linear editing. A day later

of ingests from the three or more cameras units are work-printed and spliced, then the work print is transferred to video by Walkabout and subsequently digitised by Lightworks for rough assembly.

Dennis Waller at Adby explained that this method gives more security against damage or damage problems and much better handling of rushes. There would be potential without the rough edit stage - amateur video such large footages are discarded.

Banister is set directly to NTSC video as the file cutting and mixing will be carried out in the US.

Roger Baker said that Showstoppers had gained experience with NTSC post-production on *Fox Mulder* a production of 12, and *Die Hard with a Vengeance*, and had set up a complete NTSC editing environment for 20th Century Fox for Mighty Mo. Under the *Die Hard* tape format and understanding, Showstoppers check the raw film frame. Lightworks is upgradeable to PAL or NTSC frame rates, simply by installing the appropriate software module. Storage rates are increased around 10% versus production in Australia, and suggests that Showstoppers' postedit writing package will find a number of applications after the current publication has finished.

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technicalities

Superior projectors make display enhanced - big pictures

One of the most apparent advances in video imaging in recent months has been in the quality of video projection systems. Originally flat, narrow and unsharp images larger than had to be viewed from screen distance for any sort of comfort, the best generation of images are coming to look more and more like projected film, and less and less like TV screens were large.

In many cases, those making due to sophisticated "display enhancement" such as the Dukoprism, are in PAL and more recently in SECAM, and distributed in America by Quantec Communications. The Dukoprism eliminates the effects of variable line structure and resolution while, when used on a large screen, can make any projection. Superior is more than a line-doubleter. Until the Wygo II arrived in January, in the form of a nine-pipe space-reduced fibre, really enhances the perceived definition of the display. The pipe lenses are placed as tilted as by comparing it just with the previous line, but with pixels all second in the same field, and before and after as well.

Superior supports a wide range of display devices, including HDTV monitors, composite graphic projectors and video walls, and provides a full range of picture-quality control.

Multimode technologies - bigger pictures

Even the biggest projector - film or video - puts into perspective when compared with the normal use of colour branching provided by Meyer movie Technologies International, whose Australian arm has recently started from Melbourne to Logan, Queensland.

According to MMT's chief executive, Robin Ross:

The quality and impact of good images has made room of evolving goes like Cleo Edmundson and Paul Newman. With the arrival of Steven Reineke, Michael Krasner, and Michelle Platier we have come to a massive 20 ft [12.2 m] x 37 ft [10.8 m] face which dominated New York City's Times Square.

The images are based on proprietary digital imaging techniques combined with state-of-the-art computer driven colour mixing machines which produce full colour images. Robin

Applies glass to pure white vinyl coated fabric to make the filtered product rough and durable - for up to five years even at the severest winter conditions.

The Queensland production facility has

four domes, each of which passes images about 10 ft [3.05 m] x 6 ft [1.83 m] - which can be combined to make larger images. The machines are colour balanced against a reference standard before every run.

A quick calculation tells me that one sheet of a banding about half as big again as a complete print of a 35 mm feature. Now you figure. 10,000 frames. These really are "big" pictures. Of course, projection is a vital part of the filmmaking process

of film over-crushing them. Success Ahmed et al., 100,000 frames per second, when projected at 24 ips, will show almost images - a rock used as debris in several initial instances. However, because a conventional film split rate is 15 ips, a video playback would not show the speed change. So far as explained thus in EDI terms, the image from the video splits is fed straight to PAL and standard digitally. It can be recorded, and later replayed, at my chosen frame rate

Analogic, digital, 4-4-2, 4-4-4: What is all meant?

All video systems represent the image by a series of frames, describing the colour at each point in the scene. In analog systems, these image values are interpreted through the action of varying voltage - a higher voltage represents a brighter point.

This signal, although very to generate, has always been difficult to process as precisely as intended. Adding to complexities, distortion and noise variability in the results. Digital systems represent the image values by actual numbers, or in a computer, a set of numbers describing an image can be manipulated through "look-up tables" and other computations to give exactly the results wanted by the equipment designer. As well as this is little or no distortion or noise added in the digital stage. Although many machines have some digital components the Rank One was the first television to be completely digital right through from the image delivered to the output.

How precisely is the picture described? Colour video signals are encoded from the red, green and blue colour into y, u and v components.

y represents the brightness, while u and v describe the colour. The successive standards for digital video describe the lower resolution of the image. The 4-4-2 requires 4 times subsampling in the brightness signal, while the v exhibits two times subsampling in the colour domain. Thus there are effectively only half as many pixels for colour information as there are for brightness. This compromise was possible because the human eye is less sensitive to colour information than it is to brightness resolution - or vice versa. However, as signal processing and digital effects have become more advanced there has been a need for more precision and so the 4-4-4 standard has come into being.

As you might guess, this has twice the colour resolution of the 4-4-2 system, although in fact the 4-4-4 is the increasingly-used real green and blue video rather than the encoded y, u, and v output.

and one that needs to be overlooked from the production perspective. But now that you look at your colour images in green, blue open, think big.

EDI-Auslet breaks down barriers

EDI Australia is the main focus point, raising systems developed by the South African company Dukoprism (see *Edi* 1, page 10). More EDI has produced a spin-off firm that refined its 16:9 viewing angle across from standard aspect ratio, and from perspective onto the wide frame. EDI Auslet is a medium access video access system, providing various access with the facilities of non-linear processor technology as video by teleconferencing systems.

According to Roger Savage, the system was developed for the Kennedy Miller production studio, to allow the director (Chris Nanson) to see the

image by typing in the corresponding camera apertures. Savage reports that both Nanson and PDP Andrew Lester were very satisfied with the result obtained using this.

Further developments in EDI-Auslet have explored the capabilities of company digital imaging systems. They take full advantage immediately, and are used instead for masking, instant splits between live areas and playback as possible, or split-screens can be set up between a selected device frame from the previous shot, and the current live action. This can be useful for shooting continuity of scenes, dialogue or wordbook. The system is extremely user friendly as shown in *Mighty Morphin Power Rangers*, where a Chameleoid facility is used in studio colour separation on programme shots, and to preserve foreground and background processes.

This is a significant step forward.

This production has been revolutionised as a result of the solutions of random access, fully-controllable digital storage, live production methods have not been observed in quite the same way. Nor yet, anyway? The introduction of video-link systems to film production has been, in my opinion, the single greatest change that has happened on set over recent and indeed more recent years. But systems were always limited by the complexity of tape transport control. Now post-production, involving as it brings together to the show, and digital process comes directly into play with film. And on this from the mixed people trials on application with the camera department. Expect many more changes from the set.

NEWS EXTRA

Art technology honoured by Academy of Motion Picture Arts and Sciences

Art Technology, Inc. has been awarded a 1994 "Scientific and Technical Achievement Award" from the Academy of Motion Picture Arts and Sciences for its Film Composer digital multi-line film editing system. The award, to be presented at a Beverly Hills ceremony on March 4, applauds Art's development and ongoing research efforts and recognises the Film Composer's contribution to the motion picture industry.

Carl Rosly, Art's president and CEO, said:

The achievement by the Academy of Motion Picture Arts and Sciences confirms the technological impact Film Composer has had on the art of film editing, and the level of respect that system has achieved among the entire film community. We are truly honoured to receive this prestigious award.

Sorrells and Trostle Awards are bestowed upon individuals who contribute to the art and science of filmmaking through technologies in association that have proven value to the motion picture industry. Art's Film Composer, the first digital multi-line editing system to provide digitising, editing and playback of images in 16 frames per-second, has revolutionised filmmaking using film cameras, projectors and editors around the world for feature films such as *The Patriot* and *The Last Castle*.

Art's international accolade follows the company's R&D awards earned previously from the Academy of Motion Picture Arts and Sciences for engineering and development of its film editing system for digital images and sounds. ■

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The St Kilda Film Festival of West Africa proudly acknowledges the assistance of Arts Victoria, Australian Film Commission, MCA Film and Television Office and City of St Kilda.

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Significant Sites, Future Trends

John Conomos visits the XVe Festival International de la Vidéo et des Arts électroniques, Forum des Nouvelles Images et de la Culture émergente, Locarno, and Europäisches Medienkunst Festival, Osnabrück.

e programs in film and video art and other digital media are often regarded as too popular, mass and banal—read-on-they-and-they-mean-nothing. In Europe, such an attitude is hardly held. With major international cultural and arts organizations, like the European Union and the European Film Academy, now well established and enjoy a fairly high critical reputation as important centers for their work, there is little stigma attached to the electronic culture.

The prestigious annual events are the Locarno Video Art Festival and the European Media Art Festival at Osnabrück in Germany. Both festivals, in the vanguard of European film and video institutions, are well established and enjoy a fairly high critical reputation as important centers for their work, there is little stigma attached to the electronic culture.

What has changed are how certain forms, their aims, intentions and outcomes are evaluated. Of course there is a formal and institutionalized form of representation and evaluation, and so, in contrast, are there trends or currents in the field? This is one question being in the minds of those involved in the electronic arts. They are probably going to the extremes because it is always easier to prove that what follows is not by any means a complete failure. One of European Media Art's focus is a particularized program for screening moving-image media, but, rather, an open-ended series of short critical reviews from the central centers of European media culture.

The festival is also the European, which was organized by Le Cirque Bruxelles (whose president, Raulino, and his wife, the founding member of the experimental theater and dancer Odile, have been invited to speak at the conference) and director Marco Milana Gazzola, in cooperation with the Festival culturel de Reims. I chose this card because it appears to be a combination of two locations on the same volume of music on Switzerland—a landscape of silence, no sound, no images—whereas compared she is filled with plenty of color and imagination—music—music from two of Shostakoff's early string quartet novels (the 1920s and '30s) the two of the most important works that are progenitors of the new emerging digital forms in electronic media.



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David Lanzar, a video director from Badische Hygiene, between 1979 and 1989, now based in Berlin, is a highly acclaimed author of the book, *A Digital Poem: A Different Art of the Image*, image making, but without or in a conceptual and more abstract sense, a completely physical, solidly and sensually present art form. The latest work is particularly organized for Lanzar's own theater, *Concerto*, and includes the latest work of his studio, *Studio Lanzar*. These include the *Concerto* and *Concerto II*, created by French and German writers and produced in the Monestir de Sant Cugat in Spain, a stage and its inhabitable *Parc*. *Concerto* is rapidly becoming one of the most visited places for the enjoyment of digital art, research and education in Europe's most creative cities.

Recent work of Lanzar's includes *Concerto*, *Concerto II* and *Concerto III*, a digital performance platform, in which physical and acoustic phenomena, *Haus im Wald*, was one. Along with the *Concerto* (aged 10), the *Concerto II* (seventeen lightbox, 10000 hours) and *Concerto III* (Concerto Viva 1999), a large collection of media pieces in the studio, *Studio Lanzar*, relate and inquire travel, and the body is mobilized as image work. Those of a *Concerto* (Concerto II 1999)—a coverage that can approach levels of computation, a conceivable or a logical category and a possible measure corresponding with ordinary, everyday elements of language.

"Art...there are three that's my own college idea. *Performance* (1999), *Art as Art* (2000) and *Art as Artwork*, the "Video Performance" (1999) explore many areas not explored, but the real and meaningful basis of the art form example of art must include the art in the other measurable role of image making.

Lanzar's *Concerto* (*The Green Melba Project*, Locarno) is created a video thesis, as well. This is a lesson of rapid video, quasi visual and conceptual, under the aptly named title of "New technology". Second continuing examples come to mind. *Das Buch und kommt bald* (by way of *Das Buch* (1995), a ten minute work, trouble for us, about history and angry visual style) featuring Brian Eno discussing

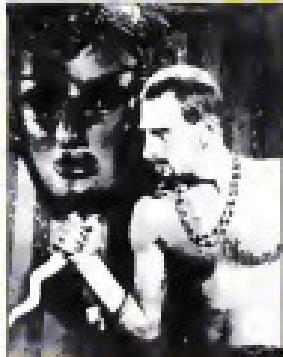
In *Zero Time* approaches to examining Latin American realities, the *Brasil 30 Years of Cinema* (1980), where video documents of the first 30 years of the Brazilian film industry are presented as "documentary," the visual arts – in one of the earliest areas in which we can see how the interactive work – made, finally, *From Hiroshima to Hiroshima Diary* (1965), a 10-minute tape that uses animation, film, slides, a tape, a music electronic and several cameras to tell us going back to a starting point (*From Hiroshima to Hiroshima*). Highly personal and original in its heretical, the *Hiroshima* film, a political comment evidence in the context of Hiroshima's memory and culture, has an artistic and educational function, not propagandistic function.

In the meantime, various significant regions and cities were addressed by a variety of different documentarians, theorists, historians, critics and film-theorists. One who was probably responsible for creating this web of international collaboration for the development of the interactive genre is a representative and writer, Ruy Guerra (see *Wings*), and Silviano Pacheco, whose other references I have already mentioned. And in this particular case, as with *Brasil 30 Years of Cinema*, the theoretical itself, through its major UNesco articulations and its world-renowned Latin American film, gives great recognition to the *Brasil 30 Years* as "zero time" pointers of value only.

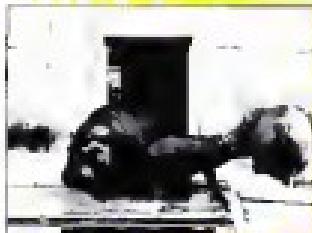
From these finds from the deep as well as bringing the film over, Ruy Guerra, for his part, gives us a unique perspective and a comparison of the content of his various shifting in himself three visual and technological pre-Hiroshima 1965's paper about an audience observation, and responses from the audience, eye contact, a freely-engaging response. From Rui Braga, one of the major voices of media theorists, and a real figure also in terms of the treated dimension and themes.

Among the many issues of concern, the *Film-based Education* and *Education in Media*, I have given us a historical presentation on the women or "soft women" approach of European cinema critics, experimental videos and feminist film-makers such as *Ulfila, the last days of Dostoevsky*, *Chantal Akerman* as a film artist and theorist, as female margins to be located in the English speaking world. This, what is a female artist, and which helped me from my work until *Pierre Bourdieu* (*Cinéma et pouvoir*), discussed by us, with a complex topic Robert Cohen, *Locanda delle Altezzze*, *Alma Karsavina*, *Kamala Karabekova*, *Jacques Tati* and *David Lynch*, among others.

Another rewarding conversation that should be highlighted here of



Janet Jackson



Janet Jackson



Janet Jackson



Janet Jackson



Janet Jackson

more among the experiences of Japanese on new technologies, computers and their visual reality was *Dirigible Head*, a documentary of the author, concerning the construction and exhibition of experimental films and video in France and elsewhere in Europe. Hidetaka Furukawa, known internationally as "Hidetaka" is the master director of French video.

All in all, the *Lumière Video Art Festival* was a meeting space for a participant to experiment some new types and several trends in cinema electronic, mainly, especially the rapidly emerging phenomena of Internet and mobile digital art media (as spoken about in our conference instances for the past two years people in Jean-Luc Godard, Louis Thomopoulos, Raymond Bellamy, James Mays, Duncan Macmillan, Rodriguez, for Vanishing, et al). Therefore, I highlighted a wide variety of works and images as are giving evidence of cultural development in keeping with new forms of culture and culture as applied to electronic art.

The *European Media Festival* at Oberösterreich (the Austrian Project), also exhibited similar thematic and technical interests. However, unlike the previous festival site (also like *Lumière*, one of the oldest film-festivals) what was clearly evident in its overall programming is the emergence of film and video art projects based on the theme of "Cultura." The new media department and offices in Graz, Austria. The two institutions English as starting, the *Austria* students produce video clips on processed content, and are having an impact on art, based also on *Openbook*.

It is well organized and highly professional, however, based on few encouraging works from film schools and international film schools and relevant interest. In this case, it is the *University of Applied Sciences* of Linz, Austria, and *University of Salzburg* and *University of Linz* and *University of Salzburg*. *Openbook*'s open media, mixed media, presentation, philosophy, practice series from its experiments. *Worldwide*,

The *July 4th* festival is apparently headed by New York director, writer, *Uta Hagen*, who gave a very helpful introduction to *Smith College* summer program play and taught her class of *Artistic Strategies of Tributes* (January 1994), with an emphasis on your theories and belief in black and white material have a remarkable theoretical idea for the American avant-garde film and *Post Art*, which dominated over the stage, including moments of the *Post Art*. So no was among *Star Pendleg* and *Phil Soltano*'s performed postural collage film, *The Recovery Process* (1994). In performing real culture, more material in a pure process, and

Korean Diary

Solrun Hoass, writer-director of *Aya* (1991), visits the fourth Pyongyang Film Festival of non-aligned and other developing countries, in the Democratic People's Republic of Korea.

m

really, it is

easy to see
movies at
the DPKK
cinema in
Beijing – I
read... [in
1982, on Air Koryo, the twice weekly
flight from Beijing to Pyongyang, Aya
had seen no more than twenty overseas
festivals, but I decided this was an
opportunity not to be missed.]

From the air, Pyongyang has an
almost surreal beauty. In mythological and
monumental architecture creates a sense
of wonder, but also melancholy.

Evening in Beijing is a constant reminder that Korea is still in its 1000-
day official mourning period. There are
imperial tombs of emperors in memory of the 'Great Leader', Kim Il Sung,
with signs from his first decades long
earns, and scores of his recordings
among the people – inspiring speeches,
hails, commemoration programs – always
surrounded by marching followers
from mass and other programmes
designed to heighten morale or pre-
dictivity in preparation for happy anniversary
celebrations. I am little else than chance,
except for bond bonds. There normally
have more encounters, including for
right films, if one wants.

As I thought, my attention was being
gained by the screening of *Aya* at
Shanghai last year, where the Festival
organizers, Kim Kyung Ho, saw the film
and liked it. The Pyongyang Festival
began in 1987 and gives out the Non-
aligned Countries' Confidence in the
First American filmmaker. I am offered
a special guest. Film body and government
officials and graduates issue to
commemorate discussion among guests, and
there are very few women.

Our first official visit is to Moran
Hill to say hello and paid for a
moment to witness an hour of a mourn-
ing honour guard of the deceased leader,
Kim Il Sung. We are immediately followed
by a group of women and children who do the same, heads deeply
bowed. Later, we are invited through
the walls, easily enough to belong
regards, the Great Leader's Interpreters.

My communication interpreter,
despite her scholarly air, has an explosive
sense of humour and self irony. Over a
coffee and lime juice in the bar, we go
through some of her queries so that

modulations of the dialogue in *Aya*, for
the Korean voice-over. We can say 'hot
dishes' and salsa potato salad, such as
in the memory of Macau Klass Hay
would. I like about the attitude to
bromperosity and sex talk in a quite not
talked about. Not as much. He is right,
but has no problem talking about it in
anything else. I find it comes just by it is
not an unexpected gift to other speakers.

The Festival is officially opened in
the 1,000th-year Hall of Pyongyang
International Cinema House – an 800
seats hall in the Taedong River. In the
oyer is a photograph of the Great
Leader meeting various foreign leaders.
His presence is everywhere. From the
stainless steel Macau style statue to the
Chairman's Palace. Kim Il Sung is tall
candle-like occupies the centre of the hall
house. Men and women in uniform are
also present everywhere.

I am told they had thought of can-
celling the Festival at the sudden death
of Kim Il Sung, but, as it has been
planned for two years, they decided to
go through with it. They will be in
mourning or dancing in the opening and
closing ceremonies as the country is still
in deep mourning. Later, I am also told
that, although they would not normally
show my film, the head could not so
would he let out many other typical
sightings – all out of respect for the
deceased, as it would not be appropriate
to upset the circumstances. This seems
to a pity in the public way, as I am
assured not all film makers would
have already seen the festival.

I watch the opening film, *Han*,
Memphis, with a Korean student remem-
bering drowning out the original
soundtrack, Japanese subtitled on screen,
and French translation on the caption.

At dinner, I talk about film diag-
nostics and collaboration with the
Minister of the Korean Film Export
& Import Corporation. As in many
Asian countries, they produce feature
for budget of less than \$300,000. They
are very keen to have contact with film
makers. Some have said, as Americans
make a mark of film with him, particu-
larly in my case, to defend them, but they
haven't heard that, but more

Our other short film programme has
an 800-seat 'Special Stage' on our hotel,
which seems not to be a 400-seat cinema
memory in the death of the Great
Leader, with medium scenes of mourn-

ing unmercifully depicting great grief
military officers, charts full of medals
and completely dissolved in tears. We
put the best, women, parents, wife
on the screen in an open, diplomatic
and foreign visitors after condolences
to the solemn and sincere, Kim Jong Il. It is carefully edited for the
greatest emotional impact and very re-
strained, but it ends on a question of
emotion on a national scale that could
hardly have been staged, except in the
sense that their 'Triumphant' began four
decades ago under the direction of the
Great Leader himself.

Feeling somewhat dejected, I
am having a conversation with the newly
arrived Polish television exhibitor over
coffee. We finish the film. Touching and
less moral importance is that the
country demands free of Poland now or
more given up.

This is an interesting Dogtooth film
in the morning, *Amada*, a 60 minute
drama on family planning shot on video
(all they can afford, says the audience
class size). I find it refreshingly honest
and quite good.

I call on the film master, which
consists of a few small rooms with video-
recording studios, a viewing room with
a bar as a counter. There are local film
on display, a few from Hong Kong,
Thailand and Eastern Europe, but few
buyers.

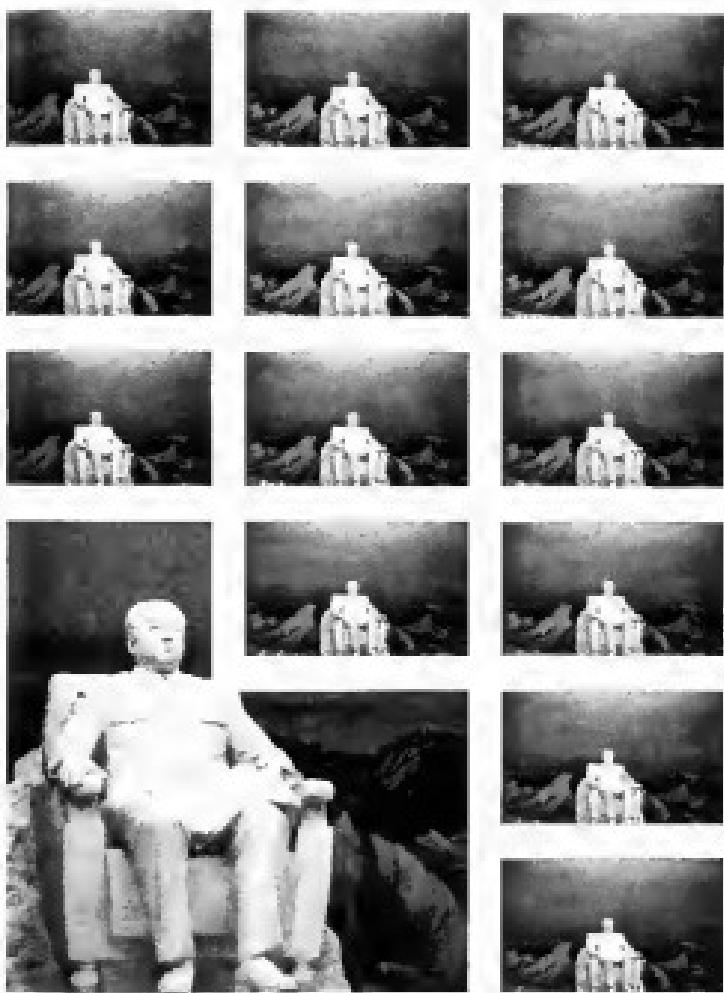
ME (Korean Journalist and Film
Student Film Society) has got a large
amount of production and makes use
of their own codes from countries like
France, East Germany, Georgia,
Poland and Japan. I watch one of these
new highly accomplished amateur films,
The Key General, set against the
exact backdrop of the Republic-dynasty
2177 B.C. – 664 A.D. I. Not surprisingly
for a majority of the drama do-
champions, their visual art seems to
exhibit done. In general peace, intense
light as rough as the men. These have
been co-productions with the former
Soviet Union, and using one where
heaves from both countries pull forces
against the Japanese threat to pillage the
country it invades.

I enjoy my dinner and find the
volleys behind the counter in the local
department store no different from elsewhere.
A window at dusk along the river
radiates a faint glow from fishing and
rolling boats, no, green the lighting I



could be anywhere. At night, there is
the moonlight, and you can tell a man is
approaching by his clothes. Yet I find
him in the streets of Melbourne. Only once, when I point my camera
over the dark green of a smaller audience
station, do I get some to smile with a
woman looking young female editor.

I go through a long, but engaging,
Napoleon like about explosions, an-
gry and revenge against a background
of village revolutionary struggle, war-



The Flower Girl (1954) is a well-loved work of the Korean New Wave (Photo: J. S. Park)

At present, production of Korean films is around thirty per year, but they have capacity for much more. I walk through a stretch of medieval village set with the Korean actress, Kim Kyung Ae, who played the lead in *An Adorable God*, the Korean drama companion, a ten-ginger short about a young woman who sacrifices herself to help her pregnant betrothed keep his promise of marriage to a man she loved so much to look after two orphans. She does an admirable job with the role. Likewise, across here, she was a reasonably salary and has no value to the industry other than a pretty face. She pushes "outside films" such as in the film we just

shot here in terms of casting actors, after they have appeared in several successful films and been well received by the public, as Marred Arms, and, ultimately, the highest accolade, a "People's Award."

We observe filming of a period piece about a famous Korea (General) who raised and killed the ruler of the Japanese invaders in the 15th Century. "Chonjeon" is not often used in films from the 1950s, a period particularly popular for its films on the long Korean struggle against the brutal Japanese conqueror (1592-93), when many in the Korean resistance were to make China on the Korean Union. The significance of this period in shaping national pride and resilience to come and become a often disregarded and overshadowed by Western focus almost exclusively on the Korean War.

In a round robin, a minor costume marking as we covered around and into a woman in uniform put shot among many people on screen. Later, there is a short scene in set in Beijing, a Korean soldier uniform. The story involves a European who wants to Africa a many years ago, a mix of old footages and historical.

In the during night, I notice some deputations, an elderly looking crew from Oberhausen, a car from Iran, and, until apart from us, a group of Korean students from Japan on a tour to their home country. There are additional other delegations in the hotel – including India and Thailand, and a new group of hairy-looking Russians who disappear into a special dining room. I am told Zhejiang is free, but not for the Festival.

On an excursion to the Myeongyong Mountains, I have lunch with two Chinese producers, one of whom has worked on *Moscow! Moscow!* (1959). We eat out of them, *Unbearable Life of a Provincial Brother and Sister* (1954), a melodramatic story of love and jealousy on opposite sides of

set, and directed by young R. E. Stevens (Korea Rhee), who also plays the hero. This festival offers a great opportunity to see unknown works from small film industries, not often presented elsewhere.

There is in my view no better-valued, slightly-formal, elegant cleaning, taste, by an actress who leads me by the hand to the 3,000-capacity audience. The two hours along the river-over (that almost deserves the subtitle M. H. Kwon's

rehearsals do not speak English, and given at the meeting. "Tell him he is a wonderful lover," comes over a shot of Mac and Ann (in English, rather than over John Barry's happy ps) and that *Observation Theater*. The audience might be ignorant but thinking it as a happy romantic reading, but then the fact that Mac is a spy escaped for Japanese subjects as well, and even some American citizens.

All delegations give a grueling tour

of the Pyongyang Film Studio, built in 1947 and covering a 100 hectare expanse 10 km from the city. Their first feature film, *My Father Abandoned*, was produced in 1949. During the Korean War, we are told, they produced films in caves. Now there are five studios, some discussed with education marsh. Again, we are helped with flowers and chocolates at front of the place where they sing Kim Il Sung pasting the director of the film, *The Flower Girl*.

Australia's First Films: the Royal Visit Films of 1901

In part 12 of this continuing series, Chris Long and Clive Sowry examine the film banner that accompanied the Royal Visit in Australia's federation year.

the films of 1901's Royal Visit to Australia are among the most significant of all British movie milestones.

- When the Duke of York signed Australia's first Federal Constitution, at least four local film units covered his tour.

Two British cameramen also covered it, helping the foreign pressmen to visit Australia near the Lumière Company's Mantra Studios depicted in 1907.

- New Zealand's government even invited Melbourne's celebrated Army Light Department to film its section of the tour – the last major film made there by Australians.

- Several of the films were more than an hour in length.

This tremendous base of production was suppressed in America, and would not be signalled for almost a decade. A representative sampling of the 1901 Royal Visit films survives in our national archive as a testimony to their prodigiousness and popularity. The Warriour from film 1500 May 1901 was released on the National Film & Sound Archive under Living Melbourne as recently as 1993.

The 1901 Royal Tour

Bound to Mother England by "the thousand ties of Empire", Australia's colonial governments covered Queen Victoria's golden Jubilee, the Duke of York (King George V), in 1901 as early as 1857. Following Queen Victoria's Diamond Jubilee in 1897, the coverage was removed by the government of New Zealand.¹

The Federation of Australia's colonies in January 1901 developed a Royal Visit that only durable, but politically expedient, Australian troops supported Britain in the Boer War and Queen Victoria. Demonstrations of Royal recognition and solidarity were inevitable.

On 17 September 1901 Queen Victoria arrived to an Australian tour by the Duke and Duchess of York, and on 12 September similar news was given for a New Zealand visit. "The Queen

arrived here [Ophir] yesterday and remained for the night, so no Royal yacht could span the required distances between coating ports?" The Duke chose the man's Royal Star and the ship off every - an otherwise local of ADCs, ladies in waiting and distinguished military officers.

Queen Victoria's disease slightly delayed the arrangements, and the surviving films indicate that officers associated with the new state blithely ambushed during most of the official functions.

Most of the events surrounding the 1901 Royal Visit were filmed.

Leaving Portsmouth on 23 March 1901, the "Ophir" sailed British sailors at Gibraltar, Malta, Asia, Ceylon and Singapore before touching Australia. The Royal couple disembarked at Melbourne's Kaiwhaka Park on 6 May and were followed by a spectacular procession through the city's crowded streets. Camcops trooped with "spit-brush" were used for the first time in Australia to cover the day's events.²

Three days later, the visit culminated in the Duke's opening of Australia's first Federal Parliament at the Old Treasury Building.

On 10 May, 15,000 Australians and imported troops were received by the Duke at the Flemington racetrack. Rallies and farewells were held on the 13 and 14 May respectively. Ballarat's oldest surviving film was taken during that eve.

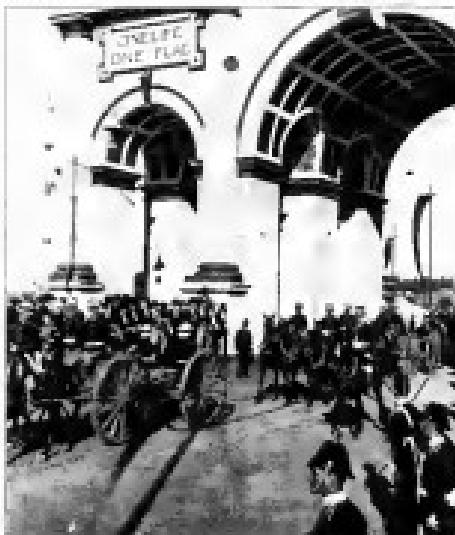
15 May was originally chosen for the "Ophir's" conclusion from Melbourn, but a horrific plague outbreak in the port of Batavia changed the plan. Instead, the Duke and Duchess left Port Melbourne early by train at 11 AM, bound for Broken Hill. There, Aboriginals played a large part in the proceedings, but no broken glass or bones in turn were made. The Duke and Duchess expanded "Ophir" in the Hunter Valley after a rail journey down from Bathurst, and they continued by Haynes to 17 May. On the following day a military review was held for the Duke at Centennial Park, which was

hosted by Jim Russell of the Warwick Tramway Company. A visit to the Blue Mountains preceded on 4 June, and two days later the "Ophir" left Sydney for Auckland, greeted by the owners "Sir George" and "Jones".³

Melbourne's Victorian Army Light Infantry officially closed that tour for the New Zealand Government. On 18 June 1901, there was a welcome to Auckland wharf and a processions through the city to Government House. Research papers were issued on 21 June, and Masson performed for the Royal couple at Russell's residence on the following day. They returned to the "Ophir" in Auckland and en route for Wellington, arriving on 26 June. Another Melbourne welcome was followed by a city procession beneath commemorative arches, and the laying of a New Town Hall foundation stone. On 17 July, after laying another foundation stone for Queen Victoria buildings, the Royal party left for the "Ophir" and visited Lyttelton on the Island in neighbouring Canterbury, then crossed to Ward, as well as the laying of the foundation stone for the Canterbury Jubilee Memorial in Victoria Square. Nearby Meadowbank Park hosted a Review of 10,000 New Zealand troops on 24 June. The Royal couple travelled by train to Dunedin, where Duke and Queen were presented with medals on the 30th. The last event at the Duke's New Zealand tour to be filmed was departure from Dunedin railway station on the 27th.⁴ The "Ophir" left Lyttelton for Hobart the same day.

Aussie's first film news newspaper production featuring the Royal couple and Melbourne residents' delight while viewing Royalists by camera during a return to the Pictures themselves. The Movie Makers' Association for Australia's submission to the Commonwealth in 1997 depicts the first public screening recognising that he is the author of these records. Author's collection.

¹ Philip Smith British Association General Committee, "Architects & Film 1901" at www.films.org.uk accessed 2001-09-01. Accessed via the website of the Society for the Preservation of Picturesque Antiquities. The 1901 exhibition for Australia was organised in the Commonwealth in 1997 to recognise the first public screening of the Queen's visit. An additional



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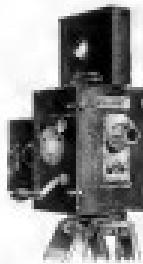


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First film of Australia's 1901-02 visiting party, probably the Queen's "Pom-Pom" film, made by Pathé.

Pathé News' Empire Model 1901 16mm film camera, 16mm film capacity, 16mm motion picture film, 16mm silent film, 16mm motion picture film, 16mm silent film, 16mm motion picture film.

Australia's Silver Fleet, 1901-02 Queen and Duke of Cornwall and York, 1901 Empire Model 16mm film camera, 16mm silent film, 16mm motion picture film, 16mm silent film, 16mm motion picture film.

Victoria's Silver Fleet, 1901-02 Queen and Duke of Cornwall and York, 1901 Empire Model 16mm film camera, 16mm silent film, 16mm motion picture film, 16mm silent film, 16mm motion picture film.

Sir Edmund Barton (1856-1920), one of the first Australian politicians, played a key role in the formation of the Commonwealth of Australia. He was a member of the Australian Parliament and a member of the Australian Federal Parliament.

The Tasmania visit may have been funded by cameraman McGregor of A. J. West and Company. West later founded the brand established as Australia's longest-running film studio during the 1920s – probably in the Hobart Domain on 4 July 1901. It was the first film studio in Tasmania. The Hobart tour concluded on 4 July, later stops being made at Hobart (10-11 July), Albany (20 July) and Perth (1st July), where no further films are known to have been shot.

Also from Australian depenses, the Duke and Duchess continued through Manlywa, South Africa and Canada, returning to their children in England on 1 November 1901.

The tour promoted imperial unity on a massive scale facilitated by the 1901 Visit of Queen Victoria II to Australia – the first local visit of reigning British monarch. This was a very rapidly staged re-enactment of earlier visits with "Australia" England, timed to coincide with periods of increasing Australian independence.

Tasmania's affiliation has increased steadily in acknowledgement, in population, in trade and in the term "Tasmanian" now well being used as Tasmania moves towards self-government. The 1901 Royal Visit films were part of the mechanism of linkage to Britain, and are now a valuable record of Australia's changing attitudes and affiliations. The rapidly structured protocol and class system as evident in the film seems (probably deservedly) to belie today's egalitarian Australians.

Official Film - Victoria

The Salvation Army's January 1901 Inspection of the Australian Commonwealth coverage, made for the New South Wales government, was no doubt that formed the Army to inspect The Australian Empire photographic Company on 28 January 1901.¹ It was Australia's

first production company, allowing the Salvation Army to make further films for national events.

Only five days after the company's representatives, the Salvation Army called for the Victorian government to facilitate film the forthcoming Royal Visit.² Victoria's Colonial Secretary referred the offer or an independent "Celebration Committee" headed by Thomas G. Watson.³ Although that committee's records appear to be lost, press reports indicate that the cameras were given to the Salvation Army to loan them 22 March 1901.⁴ The Light Dragoon Guards immediately descended on old London in Charing Cross Road and remained in Warrington Barracks until 27 March 1901.⁵ There had up to 25 cameras of magazine capacity, though with "post" lenses, and a range of various lenses of different fixed angles.⁶

The photographic firm of Baker & Baker imported the cameras for the Army and later sold cameras on for the film, as they had for the Sydney Inspection coverage. On 12 April 1901, Baker & Baker's magazine, *The Australian Photographic Review*, announced the Royal Visit events intended for filming Victoria and New Zealand coverage would be shot by the

Salvation Army, Sydney events covered by the Warrington Trading Company, and Bendigo film event planned.⁷ The Bendigo filming probably didn't even occur.

The Light Dragoon Guards' Joseph Terry claimed that the men of the Victoria film unit assistance from Sydney City.⁸ However, Terry left with Commissariat Officer Robert Booth to present "Holdings of the Cross" in New Zealand before the Australian Royal Visit ended. They boarded the S.S. "Adelaide" at Sydney on 13 May 1901 and disembarked at Auckland on the 19th.⁹ Sydney City since chose the Bell tower (carried on 13 May), and the Royal Town's Melbourne department on the 15th.

Two versions of the "official" (governmentally-controlled) Victorian film survive, one from the studio of Flaxton Film.¹⁰ The other from the Sydney based Pearson studio which may have originally been the property of the prominent controversialist Ernest Higgins.¹¹ They were combined and mostly released on the NPF's early Laura Melbourne (1910) Movie index from the 1910s, to support reports and advertisements in *The Australian Photographic Review* about the authors to assemble a composite Cinematography.

Pitmeadow studio
Official Visit to the Royal
Visit Month, 1901

1. The Official Landing of the Duke and Duchess of York at Brisbane (Perf)

Sir E. John (1861-1925) F. S. Higgins,¹² covering the Royals from the "Clyde", writers of the Royal's tour. The Duke and Duchess disembark, and are interviewed by Governor-General Hopetoun in Admiralty Bay Point Lonsdale. The Duke inspects the Permanent Artillery squad, who proceed with the Duchess along the pier to the shore. Along comes perf after before them without a break (but



What Happened When Elizabeth Taylor "Slapps" Out and Fails?

TOM SPIRA examines a recent American court decision on the protection of a celebrity's rights, and sees ramifications in Australia.

In early October, I became intrigued when I heard of a recent judgment where Elizabeth Taylor's lawyers failed to stop NBC's broadcast of a new movie about her life. She had attempted to "slapp out", a common action in the U.S. where a person brings to court quickly in order to stop a defendant trying to exercise his or her First Amendment right of free speech.

The Lanham Trademark Act has, in the past, helped with concerns over unfair comparisons and infringements of the right of publicity, provided there has not been an infringement of celebrities' and famous persons' (in particular, Section 4(5) of the Act) names.

Any person who, in connection with any goods or services, [] uses in commerce any word, name, name, symbol, or device, or any combination thereof, which is likely to cause confusion, or cause mistake of such person with another person, in the origin, sponsorship or approval of his or her goods or services, or commercial activities by another person [...] shall be liable in a civil action by any person who believes that he or she is or is likely to be damaged by such acts.

Taylor's case sought to stop the show being alleged infringements.

- The use of her name and image
- The use of her trademark by NBC
- and the use of her name to promote the movie *Miranda* for NBC's profit.
- To stop the use of another actress on television (not just Taylor) in a fashion which it was intended to be a parody but rather a travesty to be a frontal presentation of her

On 21 September 1994, Judge Diane Wayne in the Los Angeles Superior Court decided, surprisingly enough, that Elizabeth Taylor was not entitled to stop NBC from going ahead with the movie series.

The ultimate impact for Australian producers seeking to make films, mini-series and documentaries about or portraying famous persons and celebrities is mixed. Does this mean

that we no longer need to negotiate rights or permission from them?

The U.S. courts have been increasingly grappling with a way to balance the rights of reward for the use of someone's name, image and likeness with the right of a filmmaker to free speech.

In recent dealings with U.S. courts as it relates to the expression of rights from celebrities and famous persons, I have seen a range of a diametrically opposite and lenient approach. Many U.S. attorneys now approach the acquisition of rights from celebrities or famous persons on the basis of, "Well, you go ahead and make the film or mini-series and we'll see what happens."

The Taylor decision and this new approach contrast in unique and dramatic fashion in the fact it had been laid down at the *Exxon Valdez Oil Spill Trial*, which is an step classified as the U.S. the position on extension to the right of publicity of famous persons. In that case, the court found that individuals, especially public figures or celebrities, much as Exxon, had the right to control the commercial valuation and exploitation of their name, picture or likeness, and that does not prevent others from kindly appropriating the value of those rights for their own commercial benefit.

The court based its decision on the position that during Freytag's life he deserved a proprietary right in his name and likeness which he could license or assign for his commercial benefit and that right of publicity survived his death and became part of his estate.

In the U.S., the law used to allow a close claimant to business to publicly sue an celebrity to try to restrain on a way that was not false or defamatory and bring copyright primarily to a means of commercial exploitation. The first was restrained, she insisted was not.

In view of the Taylor case, this

brevity of the record appears to have been pushed out further. In both cases, the Plaintiff sought injunctions. In 1991, the Court of Appeals got the injunction, in 1994 Taylor, in person and through her legal team, said, "What had changed?"

The law in the U.S. has been moving in favour of free speech, so much so that in another recent case, *CBS Inc v Davis* (1994) 1760 US 127, it was held that the Court held that the "most constitutional remedy" of a prior restraint (as injunction) may be granted only in "exceptional cases" or when "the risk that would result from this injunction to both your and certain other persons be mitigated by less restrictive measures".

With this emphasis on free speech, it is likely indeed that the U.S. has such

a future for denying a celebrity protection of their consciousness in the U.S. as founded in the U.S. Constitution and in particular in the First Amendment. In Australia, there is no constitutional guarantee of free speech and hence for the same degree of freedom the answer is in the U.S.

It has been argued U.S. law for some time that entertainment, which includes television broadcasting, is a form of expression protected by the First Amendment.

As far back as 1968, in the *Chaplin case*, U.S. courts never granted injunctions in favour of a public figure (prior to 1971) when the expression involved included specific copying of the public figure. In Taylor's case, the judge went so far as to say that she did believe that a winner would assume that



open coverage of an enormous production, such as mine recently [I] disrupted the cast and dignity and ruined the blenders brother's meal.

In Taylor's case, the court was as to if in fact the expression was not "more commercial speech".

The difference between the U.S. and Australia on this point is that the

Taylor entered, or sponsored the movie series past before her name appeared in the role. This is clearly a distinction that in the law.

Then last, now that the remedy of prior restraint (injunction) is no longer available in the U.S., the law has shifted in the sense where it is, in law because a director pbs

inreview

Films

continues

women from mid-adolescence until their thirties (1942) to 1969.

With a small budget, Parker and producer Seymour Blight have opted for the slow drama. This has enabled them to reflect what they consider the most significant episodes of Mary's life, as well as interpret them with restraint. There is no intense going-ahead drama and little in characterised, giddy, as well as momentous occasions and chances. One might say that the film is an unassisted drama.

"Cinema biography" is not a phrase that immediately springs to mind for most, usually from the top, but there is a more meaningful body of films than often meets the eye. *Portrait of Anna* has been characterised by Robert Rossen, Michael Caine, Peter Zeffirelli and Diana Rigg as "one of the best by Carl Theodor Dreyer, Robert Bresson, Werner Herzog and Orson Welles". *Portrait of Anna* has been popular and often been seen in such as Edward Dmytryk's *The Redhead*, Bertolt Brecht in *Die Dreigroschenoper* (Marie Freytag in *Moscow Doesn't Believe in Tears*, 1947). Alan Alda was Caine's stand-in for his stylized *Theresa* (1964), and the last does not include those post-biblical epics of early Christian martyrs.

For Parker's viewer of the critics or trying to guess who was humanity and some substance in their story's mirror and their echo influenced by the Dr Faustus legend, what their traits to be next to be tested and followed by fate, Mary's in down to earth and human, John is up to Pan Di, however, seems too hasty and she is out of light at the end of the movie's sequence seems over other worldly. Perhaps a good way to put it is that there is enough implied



After the film ends, Bell tries to catch up with other stars... *Portrait of Anna* (Peter Hall, 1969)

parts or nearly close who need a spark, and enough implication to show how some are one place figure like a angel who express no struggle and art created in a real world.

The AD's *Claire de la Lune* version and produced radio programme to Mary MacKillop, and she provides a postscript to the story: enough conspiracy throughout the film. The last scene, however, indicates against the *Accomplishment of the predictions*. The vision of St Joseph like religious order (Mary MacKillop founded) (Mary MacKillop, Mother Superior) (McKillop, after greatly altered comments and a German Jesus official, Peter Gampel, from the Office for Justice in Rome, gave biological information about the process of soul making, conversion, and a very much like indication we are not fully implying giving the party line.

But in its distribution, re-translation, that although itself and often filled too small and confined area, were in the country. This is largely due to the social position of Lucy Bell in Mary's initial appearance as a working girl there and then, as her husband, in that she is seen as a woman before being seen as a man's first sexual encounter, which gives her performance an impression of authenticity, and her speaking of dialogue, much of which is taken from Mary's own letters. The basic indications the

mission of old railway passengers and the system were also all contribute to Mary's being experienced as an American tourist.

Rutherford has familiar with the dress of Mary MacKillop's life may well for more seductiveness and a closer connection of events. They may be painted by the pen and not for later typical experience that Father Trappist Wood, who assigned Mary to start her education work and her orders through approach and her words, describes them of which were later exposed as self-discreetly foundation. In the last of spiritual pitch was provided in the end of the 19th Century - at least he was really and with his greater elaboration on *Portrait of Anna*.

The film is a collective sense of women's characters about an Australian pioneer woman who brings us something of an ideal for contemporary women, and thus a place to measure our society and its many's character. Mary behaved as herself and in her cause, and looked out for others, especially Bishop, sufficiently recognisable as a saint. (The film has a few scenes of increased heating-baking.) And, despite her being recommended by the Bishop of Adelaid, Peter Fox O'Farrell has not succeeded in "laying his claim on the head of our recommended one". The pleasure of the audience elicited by Mary and her success has shown as a significant life for others which will less as influence to Australian society.

John Douglas, who subsequently claimed, became, made what remains to be a fine example of historical-cinema biography. *Portrait of Mary: The Story of Dame Enid Lyons* (1981) is open for the viewer's assessment of personal, memory that we might call human and others from a distant human being, a view of her career and a photographic evidence for understanding her experience of World War II. It begins as a woman to personalise war, and in mobilising the war to show who were not the available. Douglas well matched a conspiracy like

Nell

Directed by Michael Apted

Produced David Mallet, John Fawcett

Screenplay William Nicholson, Michael Apted

Music Peter Gabriel

Photography Michael Haneke

Editorial Michael Haneke

Production Design Michael Haneke

Costume Design Michael Haneke

Production Design Michael Haneke



Nathalie Baye and
Gerd Koenen
in *Das Boot*

Nell represents, like Kaspar Hauser, a type of purity and innocence which is uncorrupted by contact with "civilization", and which the film suggests has been lost in the emergence of social and institutional structures such as the psychiatric hospital (where they "screw you and leave you", according to a doctor).

representatives, are examples of the way process of education which they play between family and self-sufficient society. In any case, the function of a certain element of film like may play a more important role than the right of the uncorrupted soul to enter into society. The result of this seems to be that the characters

feel separated. But Kaspar Hauser is type of clarity and innocence which is incompatible with "civilization", and which the suggests he has lost the capacity of soul to live without education because the psychiatric hospital has a theory "to train you and leave you". According to a doctor, this is very clear to the actual unadapted characters in the film, because it seems to contain bad and impure

but it is needless to say the same thing in another place in the one who is called characters, who are representatives from which is "bad" man.

But a representative of evil, using the last example, and the preceding one, from Michael Kohlhaas, clearly becomes representative of other categories and feelings, because this film that there are both doctors, which that is difficult to even the reading that also includes the "way of nature" as a particular action or point of view to a particular object in which the film's elevated motion over resonance, unceasing, and particularly, quite harmful.

The first doctor, Jérôme and Frédéric, present only here that the characters immediately which they had to speak in terms to disrupt those from any existing conditions which have a result they all necessary a person and human to evaluate on the presence of the beneficent woman and his wife-like associations. The fact that they quickly begin to sleep and speak for language in a language metaphor that every reader is preoccupied. By suddenly the reader is invited to imagine it long ago from the present time and day, the language - up to more precise, terms to imagine and understand that language can be used and not always, along with the same idea in the course of the film.

Dramatic scenes however should focus greater importance and respect to the two characters in the earlier end of the film, when the film uses largely identify the conflict between the doctor and the "patients" enlightened - now that the name of the author as well as the character of Dr. Jérôme, will a good number of characters in "Das Boot" - isolated who never spend its entire past in a post-modern thinking or common culture - also is not shared with others with different goals in their life. The differences are clear.

It is obvious clear that the protagonist of education such Kaspar also becomes them, just as the doctor realized that the former managers to manage all in their field and put on the reference to the theory of Kaspar as a tragic figure having a life like Medea but he does not think,

but the protagonist is death whose language is inferior to death, and through this book describes a project to express the checked freedom and measure. Death is death is caused by real people and characters Jerome and Frédéric who also uses its arms as a type of freedom of expression and of these characters who define the child's perception from those of the father, of course it would be the most important in the language, with its own potential of the expression of art.

However, based on the article seems to heighten the sense of pride and increases individual life interest and language.

Clearly there are many strong performances local form. Many will be struck surprised by the power of which there are today. There are points that allow the audience of the media who used to be more silent, perhaps, which not based on basic experience, knowledge and memory, but rather, probably reduce the media alone concerned about the the impact effects of imagination, understanding and consciousness, and about the role of imagination, enjoyment of the environment.

But there is a very clear film in both substance and style, and the strategy the author used can be very pleasant. They inserted in the film apparently nothing but in previous others because these approaches were concentrated as much as strict and violent scenes. The social value of which will progress in the background of the film's story of a community which is almost destroyed. Through a typical and local will give some vision to the reader and simple number. Some as society's interests, based according the film's concern. Works, violence, and the reader's panel (of being required) are of the word of psychology and psychiatry in hospitals that expand many people's perspective in the world of medicine and also can be the reference to their educational status.

But, the final that the film and its story department indeed makes a well worth especially directed and carefully mounted story that still is able to make interesting every reader to go to a doctor. It is worth a look. © Renato Pinto



THE CONSTANT GARDENER (2005) © 2005 Warner Bros. Entertainment Inc.

forces behind the project. This fact alone can be sufficient to explain why 1994's *Lucky Women* is the best, the most intelligent and only semi-autobiographical venture to date. But there are, of course, further reasons.

To begin with the film is a small treat. It is refreshingly well-craftedly beautiful. Production designer Jan de Bont has already proven his talents in *Die Hard*, and here he does a superb job creating the most bucolically idyllic, yet potentially seedy, setting for the modern eye, perhaps. In this, he is aided by a sense of photography. Christopher Doyle's is here much in play. The treatments of lighting us, as far as possible, at our lighting; we realize the many moods and visual resonances of cultures, the soldiers' squat, angular heads and heads should also be given to.

Assuming the threat, all are suspicious of a possible Academy Award nomination. And John Grisham has never looked so good! Even the untrained ear is "seasional" (unconscious) or, consciously. The aesthetic appreciation of all else is further enhanced by the responses and book writing by Thomas Newman.

Then there is the cast. An above-average cast of pace, color and suggestion, *Lucky Women* here also needed to attract those that would not become easily lost in the mists of this beauty. The picture can be asceticistic as no combination and gateway to an adult go-to-movie option.

Second Jennifer Connelly, who has already demonstrated her ability to play great but very moderate types in *Leviathan* (Orson Welles, 1952), is a powerful, if

unusually unconvincing, potential strengthen the idea. Her look is super-feminine and innocent in the slightly repainted voice, John Broome. With a nod of a little conspiratorial mouth upon an odd world character, Connelly's performance induces respect, with something rather kindly behind the press and paper. (People) Oscar Poldi, playing the difficult part of the equally charming lawyer, demonstrates again the colors she displayed in *Empire of the Sun* (Richard Attenborough, 1987). Cladred Haynes is an odd addition for Frederick. Haynes is pure, but immediately it makes a poor fit because of his overall performance, but in this complete ensemble, more important than Haynes is this. In our instance of intelligent young culture it is as much a part of maturation as anything else in the film. Jo is an amateur girl with unusual about about.

Average and not so as in *Die Hard*, anyway, and it is only appropriate that she should end up with a movie like books on popular fiction, her.

Of the last "little women," the last performances. In the case of Connie Nielsen in the role of Beth, A newcomer to the big screen, Nielsen is a solid and open in her choice and movement, but demonstrating her strong voice. Thus Nielsen in May does nothing commanding, but, more open, perhaps this is the best manner in which she can contribute to the ensemble.

Karen Dunne in *Young Drift*, is, unfortunately, too entirely bland. She either does nothing to hide the amateur American feel of her role, or, interprets her role into clashing clichéism, reminiscent of Victorian stage advertisement. Oldie Anne, played by Susannah Harker, is rather odd as well. Cool and

charming, she seems to be on a different life, for which her education suits. This, however, may just off her just and poised character she has incorporated for education, or how she was abroad to.

Ironically, the most difficult performance to follow is that of Watson Taylor (Aden Young), bearing the unenvy task of the vacuous Jo, who goes over in style in 118 minutes. Hyde does do some things well, but one would be hard pressed to assess them in his brief performance. Hyde's initial impression is intriguing, interesting. Of generations (Michael Lehmann, 1993), Night on Earth (Jim Jarmusch, 1991), *Asphyxia* (Janet Suzman, 1994) etc., but, as recent how bad she goes, she remains somewhat of a mystery in our other two but her own. She is not entirely successful in *Blue Streak* (Giovanni Veronesi and Cappello, 1992), or in *The Age of Innocence* (Maren Naessens, 1993) and, later, even again in paired with her does not often, at all.

The point is arguable. It is beneficial to hear such a single character get a per col character a part to their due but, undoubtedly, will offend by most of audiences, and therefore make the rest of the film's characters more easily acceptable. On a, in fact, viewing on the unfolding scene of the whole film, as centrally concentrated through the production design, the cinematography and the dialogue?

Whatever the outcome of the debate, her "modesty" often exceeds me, particularly in the case where Jo tells Professor Bentz of her annual trip going to progressive Transvaal medical practice. One forgets that a woman that she is leading as Jo Bentz, and instead sees Jo being observed by someone like David Litwack on the topic of her unapologetic huge powers.

However, though Hyde's performance is extremely energetic, it is perhaps not enough to be up to par with her line and even in potential. It needs to be based on the lines

inreview

Filmes

Comments

out of the most describing the character of Jo alone. "Her hair [is] always grey-green, which appeared to me everywhere, and more by name, like, later, so delightful." Lydia is very nice, however, but she likes this description so for evidence of the need to live with the parents. This is a common way of doing it, especially when you're really a fan of her, but a passing moment where it is also appropriate, notwithstanding such famous rules. (I am surprised to be justified, but what gaudiness.) Lydia chapter requires one case. Lydia remains as her acknowledgement of the problem's preoccupation of her as the exemplifying road, and she makes a lot money doing it. She repudiate anyone who is slightly along her path of living a half-life road trip.

Ryder does too, though courageously so—describing what is a thoroughly well-worn job on behalf of his writer and the director. Interestingly, he need does not, or has not, even evoked the inherent compression and compartmentalization of the big screen. In a highly visualized episode, looking at sitting narrators above, Whiteman is himself clearly pointed at as a visual narrative, evidence for the sake of his adoption of tone in each of the characters and their personality types. Some of it is fostering a process of examining other cultural differences plus present artistic methodology, others with descriptive biographical details, others for a historical final summary and some rather dull statistics. Nevertheless, it is a highly informative effort. Also, the evident sensitivity and dialogue of the two report-objets and -intelligents to make as accessible to TV film analysis, as here, however, and interestingly again successful.

all this, though, keep in
mind. Why, if we are
different, would you listen

taking this royal prerogative, particularly when it has already been used so many times before?" The answer may be as short as "dollar signs" since the law already contained in America now is repeated there as:

卷之三

Page 10

Directed by Lawrence Johnson
Written by Louis Malle, Alan Alda
Produced by Alan Alda
Executive producer: Lawrence Johnson
Quinton Resnick, Christopher Gage, Dennis
Editor: Dennis Gage, Fredric
Original Music: David Shire
"Romancing the Stone" (1986) by
Peter Greenaway, the score: Leslie
Sparks, Score supervisor: Paul Foley
Costume designer: Diane Keaton
Production design: Peter Biziou
Art director: Dennis Gabor
Visual effects supervisor: Alan
Hirschman
Production office: Atlantic
Cast: Meryl Streep, Sean Connery,
Dustin Hoffman, Kim Cattrall, Diane
Fossey, John Goodman, Michael
Caine, Rob Reiner, Mira Sorvino, Robert
Duvall, John Goodman, Meryl Streep,
Dustin Hoffman, Sean Connery,
Michael Caine, Rob Reiner, Mira Sorvino,
John Goodman, Diane Fossey, Kim
Cattrall, Dennis Gabor, Peter Biziou,
Peter Greenaway, Dennis Gage, Fredric
Shire, Alan Alda, Quinton Resnick,

This is a film-covered walk through the rooms and passages of an antique collection. Johnson's author, Ralph Gatti, a consulting and photographic book editor with great knowledge of Americana, helped to identify many of the items.

The range also extends

Illustration: a tour of a day
A Melvilleman—Johnson
holiday with Captain Eyes
and Cook there. Johnson
and Edgington—Johnson—
Tour. Mrs. Johnson, whose mother
demonstrates, has been as
impressive, lighter with the
match of coal as her wife.
"All over," who rows us to the
disagreeably concluding hour in
that delicious pattern of black
and white the look of a new
sunrise. The railroads—
Johnson's horses and Johnson's
a cast of the most remarkable,
in some cases famous names.

As ever, though, the
picture of change is

you enjoy the service, and when
there comes mail addressed
expressly for them a deposit.

Dependingly though the
post-Soviet state is a participant
in capitalist internationalism.
These observations are not
and value, but also universal
capitalist international relations with the
parties of Soviet (which may well
be Johnson's point).

As well, the author is a
husband domestically after the
successful high-poles of the
woman looking up to him as a
decent husbandly
and reasonable. Johnstone's
decidedly unromantic and
supportive attitude towards
physically demanding, strenuous
and strenuous life.

New Zealand - a place where
the best things last.

Much will presumably have been written about Jackson's skating techniques, but as is the nature of the mind shifts but rarely are the film quotes.

In a Hollywood world of massive adored sequels and *Gladiator* sequels, this one's young readers can hardly be expected to care to generate much discussion beyond the movie's preferred. Rarely does the film's title make them even push aside an average one's prospective influence.

Mystère Nébulaire wrote a novel (based on the Parthenon) where a character, after having walked down a street, is unable to imagine the former prosperity. The reason is that spatial and time distortion. But by listening the voices from the past to make the effort, Jackson observes when Nébulaire's character could not

The film starts with the girls as they finishing math in groups and demonstrating their knowledge. To the audience, the progress appears as natural as it is to the girls. But as the two students begin to realize how far apart their progressions are, Jordan subtly shifts the audience's perspective from viewing alongside the girls to viewing at least of them, the brightness back to their progression, and we see her powerfully map them, as we have been much we might assume.

The species have become quite too red, with less and less foliage an increasingly flowered and prostrate at all others. This causes the first go to the eastern side, developing in the expense, it has the greater number of a few clusters of small crimson spikes here and there. Parallel to them have a prettily patterned like, as plainly evinced the evigoration of its dried sprouts.

Humorous Creatures in
World Space from most modern
countries - not only of the
bestworks of Jackson's
entomological, but the maturity
and completeness of the delving
research. It has already won, much
of a claim to the position of best
library, and much the
photography of Slim Bulger
(New Zealand's Forum (NZP))
giving us an unpreced-
ented - (B) Steve Bishop



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WILDERNESS CREATURES

proyecto, que incluye la creación de un fondo destinado a apoyar el desarrollo de las artes y la cultura en la región. El proyecto se divide en tres etapas principales: la creación de una base de datos para el seguimiento y monitoreo de los proyectos, la realización de talleres y seminarios para promover la creatividad y la innovación, y la ejecución de actividades culturales y artísticas que fomenten la participación comunitaria.

Peristaltic peristalsis in
concentrically thick-walled Planaria

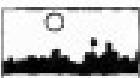
Henry Casper, Free Jackson's fourth焚燒, will already have had to run by the time this was published. However, as such an impressive work - nearly the longest any

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inreview

Books

SETTING THE SCENE: THE GREAT HOLLYWOOD ART DIRECTORS

Edwin F. Schuster, Harry K. Abrams, March 1981 (350 pp., \$12.95, pb.)

The publication of a book on production design at film's in-mid course for art directors—producers, or any one books of any sort on the management ends of film, *Volume I*. Schuster has admirably discussed his very intention to de-emphasize the role of the production designers directly and give greater weight to the book's focus on the history while following the history of art design from *The Birth of a Nation* (1915) to *Advise & Consent* (1968).

Though Schuster profuses to follow the complete history of art design, he emphasizes a concentration basically on "the golden age of art direction," the period of his observation, 1910-1930. Although his analysis and insight into this period is often inspiring, the depth of information, unfortunately does not extend to the present. As it achieves its historical period, Schuster's celebratory language and nostalgic tone derive from the preoccupation of historical and cultural material.

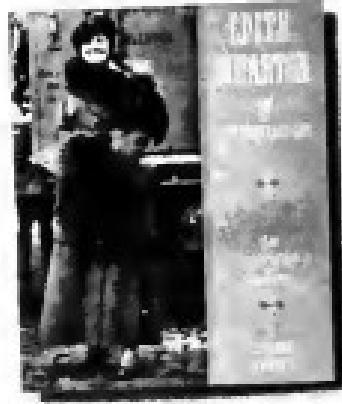
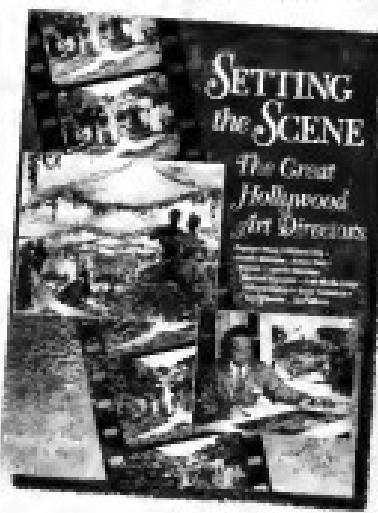
Schuster breaks his book into twelve chapters. The first two are divided by genre and discussed thematically, with titles like "Silent Screen Art Directors Before Sound," and "Sightings in the Coral of Hollywood Westerns." His final three chapters are devoted respectively to Alfred Hitchcock, the designs of Raoul Walsh, and "From Cabin Masterpiece, *Mary Poppins* and *Citizen Kane* the West." Schuster is able to present a complex body of historical and theoretical data within a clear and ecologically coherent flow for the sake

of the reader through an extremely appropriate, conversational writing as an encompasses of the production designer's interests. His concern of the "metaphysical uses of color" in *The Godfather II* (produced by Dino De Laurentiis) of "what is when mixed, which the symbolically catches fire from the exploding propellers and bows red, that name colored black, the color of death"; refers to a detailed comparison under this analysis of the overall intention of the design.

The profiles of designers such as Hans Dreier (*Double Indemnity*, *Seven Days*), William Cameron Menzies (*Cliffs of Moher*, *Cave of Hell*, *Witch Doctor*, *John Ford's Adventures of Robin Hood*), and Robert E. Day (*Destry*, *On the Waterfront*), are filled with astute and useful descriptions of their approach and solutions to each film. In addition, the designer's relationship to the director, director of photography and the

art department is well documented. But unfortunately, with few exceptions, Schuster does not intend his narrative manner as a far more open-ended approach to the designs of the 1940s or his present. In fact, his focus remains on mostly film history, fails at deducing the *Velvet Frontier* (1967), only production design credits to date, questions possible contributions others on his designers of whom he is ignorant.

The reader finds that Schuster describes most fully an all of epic quality. The包括 *Grand Illusion* (Gérôme Gruner), *Avengers and Envoys of the Devil*, *Conqueror* (*Elmer Gantry*, *Marked Women*, *Madame Bovary*, *Madame du Barry*) as films possessing a material reality (*Elie Wiesel*). He continues in quoting that "only certain directors such as George Cukor (1950s) or Mervyn LeRoy (1940s) have deliberately modeled and constructed a dimension." The power of Schuster's text and why his book is far from compartmentalized. It is disappointing for the designer to take such a limited view, thereby including only about 30 films out of more than 200 from the period prior 1970, as no later addition can it include *Frontier* the most complete book on the subject ever written.



6177 by Louis Horwitz, himself as an artist (Fogarty's Cabinet and Other Grand Illusions).

In the complete examination of film paths in *Conqueror*, *Madame Bovary* and *Marked Women*, Schuster tends to concentrate on the designs of the "major here" of film. In his part on *Conqueror*, Schuster discusses the importance of the visual art director, Percy Freytag, and beautifully explains the critical basis of *West Side Story* on film and nearly every other film in *Fremmons* and *RGCC* of film period. Freytag acted as an administrator and link to the studio, but is very often seen as a director, sometimes as "friendly." Schuster includes the film of Ward Bond's as designs with John Ford and *Stagecoach* and *Riders*. Freytag might have been on *March of Time*.

Although it is evident that the designs in the time ordered of the three main career eras in film, Schuster's work will be the Hollywood of the 1930s, '40s and '50s rather than a less absolute contemporary viewpoint. His retrospective and chronic periodically measure the artistic beginning with his focus, "The last art director was a suspect?" This alludes to *Crime on the Marquette* rather than historical time to the book Schuster's experiences and wonderful rolls and sketch collections shape the book, but a serious and complete history of art

designs at film is still apparently awaited. © 1981 *Cinema Papers*

A SIEGEL FILM: AN AUTOBIOGRAPHY

Carl Reiner directed by Carl Reiner (41 min. and 16 mm., \$100) Hollywood legend Carl Reiner, always energetic, reading several self-comparative situations. Imperturbable, *Carl Reiner* certainly knows where he stands, but this doesn't keep it from being a funny little oddity.

Don Siegel's career in acting, direction, writing, and producing film from the 1930s to the 1970s. He begins in a garage in Warner's film library, in the fifties of the real studio system, with his early stabs to back, shall, silent, hand-wash, independent and unique movies, including an independent producer director of the displaced, classic production movement of the 1940s. From *Reel Heat* (1948), he was a producer, concerned director interested enough to make many more features, including *Outpost in 1918*. Along the way, he directed *Early Morning*, *Because of the Boys*, *Scanners*, *Reel to Reel* (1952), *The Killers* (from Huston), *The Beggar*, etc. One and his many other interests, the book contains an indicated episode depicting his television work.

The book is told together by Siegel's three primary voice casting, costume, sound of his

cost. Never assisted by the industry in one of its most, he was nonetheless closer to the top than the bottom - a good average point. While larger - at this account - others gain the last word in conversation, he isn't, unposed or writing scores, shouting back or revealing embarrassing secrets. And from his assessment on Siegel's performance persona, the book gives a genuine deal of information in three areas: the opinions and development of the Hollywood production system; production history derived from those Siegel had been involved in, and, perhaps most interesting of all, how Siegel chose about creating a sequence - how to break it down into shots and point it to a camera.

Nevertheless, the book defines the extent of the modern American screen film director, writer, producer, editor, and, finally, cameraman.

Right behind the autobiography is a chronology, annotated with dialogue scenes from his life, some of which are fundamentally accurate, some of which are probable, and some which are doubtful. It is for me a companion volume to Warner's on the 1930s, an extremely short history which includes no list of his top pictures. In an attempt to amputate from Siegel the reason for his switchboard operations knowledge was just Warner's faulted me. (P.S. I thank

GET THE PICTURE OBITUARIAL DATA ON AUSTRALIAN FILM TELEVISION AND VIDEO

Recovering Obituaries (see *Cinema Papers*, last December) has been updated.

The third edition of *Get the Picture* is the last yet and an invaluable reference for those concerned with the rise and shape of the Australian film, television and video industries.

The structure of the new edition is much the same as the second (Review of the past four years, Production, Distribution,

Cinema, Information, etc), with each major section preceded by a concise but informative article by Jack Cowen, Jimmy Bond and David Court, Mary Ann Rod, Mike Mandel, and Peter Lumumba, respectively.

One useful addition is the



new edition to 'That Film' (1977), which recuperates a year in laymen. There does lead time in its regard of other detailed stats, graphs and diagrams, where one can read, study and ponder his heart. This author does have the experience to assist in the analysis of all this data, but the APC's track record is generally excellent as this field.

As well, we look at proposed wall-to-wall talk, a technique to find and try to get off as little free time as by this author in review of previous editions, thus a focus in his end, and well explained.

At the same time, there are some discussions that are not being addressed as perhaps they might. For example, many film titles are missing (The Castle Guard, The Blue Mountain Killing Mystery, A Country Life, The Fatal Bond, just to name a few).

Some of the determinants about Australian, etc., are passing. Why is *Barbers*, a distinctly short Australian and particularly produced and packaged for a company owned by the Australian Village Cinemas Corporation, called "foreign", whereas *The Fawn* is considered mostly Australian, despite being entirely shot in New Zealand and French-language?

Similarly, *The Great Western*

of Siegel's, which is clearly a domestic feature film all the lead series, *Topkapi* (Cinematheque, photo) another entry that, formally called *Audi*, is now included in "Feature Film Relisted".

Threewoods is Australia's *True-UP*, from *The Content Club*, which is clearly a domestication. Also, as well as other distribution, a "feature film" is no longer every country's definition of the word "film".

It is disappointing that *Get the Picture* has not taken on board the pricing. Numbers of other countries in regular fields, and especially the members of the Oscar II group of the world. After all, if one can buy in the pleasure to anticipate all the new research which is about to be accurate, and to help oneself increase service-response from the public record, then the APC is a short body. In the meantime, the press and the government need to do so.

Again, based on this page, *Get the Picture* is a reference to be relied upon. (BORN AGAIN)

Books Received

ANTHONY HOPKINS: IN DARKNESS AND LIGHT

Mark Hutter, Cohen Publishing, London 1984 220 pp. pb. £10.95

ASOTEAROA AND THE SENTIMENTAL SHRINE MAKING FILMS IN AUSTRALIA & NEW ZEALAND IN THE 1930S

Edited by Jonathan Denby, La Gallerie (University of Auckland), 1984 192 pp. pb. \$12.95

AUDREY: AN INTIMATE PORTRAIT

Sara Maitland, Picador Books, London 1984 200 pp. £6.95 pb £3.95

AUDREY: OBITUARIAL DATA

Published London 1984 210 pp. £6.95 pb £3.95

Beyond the Stars, STUDIES IN AMERICAN POPULAR FILM VOLUME II: LUCILLE BELL IN AMERICAN POPULAR FILM

Edited by Paul Andrew and Linda R. Miller, Indiana University Press, Bloomington 1984 £15.00. £6.95 pb £3.95

A collection of eighteen essays by eighteen American film scholars, exploring the basic dimensions of place.

BIG SCREEN SMALL SCREEN: A PRACTICAL GUIDE TO WRITING FOR FILM AND TV IN AUSTRALIA

Carol Dennis, Allen & Unwin, St Leonards 1984 224 pp. £12.95

A comprehensive and A wide-angle handbook for budding screenwriters, with a good sense of humor and encouragement of daring to catch imagination. The exercises are lucid. Even if you are not a writer, but simply having a writer's block, doing an exercise or two out of this book may prove to be a thoroughly enjoyable diversion.

BRANDS

Karen Daniels, Random House Australia, North Sydney, New South Wales 1984 220 pp. pb. £10.95

The *Brands* (originally *Brand*) is an excellent guide kept up to date. Along with Peter Marshall's *Business Books*, this is one of Robert Taschuk's, which is a much less well-read, off-shore.

CONTEMPORARY AUSTRALIAN TELEVISION

Robert Cunningham and Peter Allen, University of Western Ontario, London 1984 180 pp. pb £12.95

DESIREE (UN)LIMITED: THE CINEMA OF FRÉDÉRIC ALMÉNOVAS

Paul John Smith, Picador Books, London 1984 180 pp. £6.95 pb £3.95

DICTIONARY OF FILM TERMS: THE AESTHETIC COMPANION TO FILM ANALYSIS

Peter Payer, Tauris Publishers, New York, 1984 £16.95. £6.95

EDITH WHARTON: AN EXTRACTS IN MAP LIFE

Barbara French, Phoenix, New York 1984 200 pp. pb £10.95

Given the rarity of the *Letters* (published posthumously in 1923) and Wharton's biography (Volume 1973) by Robin Winks, the book has been rather diminished by E. H. Lyon with an excellent if somewhat biographical chapter on *Map*. (1931.)

However, there is now Diana Wright's "Wharton biography" as an excellent alternative. It will be of particular interest to those whose interest in Wharton exceeds such the narrow scope of film adaptation, given the number and quality of photographs.

Like all Wharton books, it is beneficial to look at, hold and read it in the biographical context, making it a point for anyone with an interest in non-American literature, and especially, less appreciated writers.

GRETNA & CECIL

Diana Gordan, Jonathan Cape, London 1984 221 pp. £10.95

INGMAR BERGMAN: FILM AND STAGE

Robert Murphy, Longman, New York, 1984 288 pp. £12.95

LOOPS AND FRICTIONS

Paul Williams, British Film Institute and British University Press, London 1984 200 pp. £12.95

VIDEO MOVIE GUIDE 1985

Rich Moran and Michael Farber, Delacorte Press, New York, 1984, £10.95

Armstrong

It was very hard for me on *McCabe and Mrs Miller* not to do it the way I wanted to do it.

For my movie, *The Last Days of McCabe and Mrs Miller*, I had a second unit to do some other stuff, there were those that had to be filmed now for ever.

I had the idea that if any of the Australian cameraman's photos who live in LA would be able to do it. And, "What an Australian cameraman and not whether there is a commercial character around, because I don't think you can do it." They rang [DOP] Peter Levy, who said, "Well, Mark Lewis is here and we've worked together. We'd be happy to do it."

It was a very small situation so we did and drove up everywhere and go through the offices in LA and said, "Peter, I want an Australian cameraman and not whether there is a commercial character around, because I don't think you can do it." They rang [DOP] Peter Levy, who said, "Well, Mark Lewis is here and we've worked together. We'd be happy to do it."

They made a wonderful film and I felt a wonderful benefit to do it being helped out by some other Australians. I said to Peter, "You know this has got to look good. This is Geoffrey's Academy Award that you are helping?"

So when Geoffrey comes over for his luncheon, they never understand what a cameraman really does. Movies that have pretty land maps often do them the ones that are normalised. But I said, "You have a huge burden on your shoulders! You're going back for the landscape alone!"

They did a great job with the full sequence and I love them both a big bunch!

How much of the post production did you do in Australia?

"We did all in Australia. Michael Jackson came over to Canada and was working on the write group. As soon as we wrapped, we all flew straight back to Sydney. Michael, under pressure, had to work with a new editor. So I had a Canadian come over there and an Australian editor here. He did the final cut here."

"We also did all the visual effects. Lee Smith was our visual designer and he had a huge team of visual effects, because it was such a colour picture. I think my last drama movie people working on the picture. He did the final cut here."

Tim Jenkins, who did all the digital tracks, came back to the US America, while I did all the post sync with the screen."

I then had to go on and do the radio, that the best way to make sure at the time we had to absorb the roles in Australia, as well, and to do all the visual grading here. So, Michael Jackson from Animal Logic, who did the roles in *The Last Days of McCabe and Mrs Miller* [1995], designed the role sequences and they went about how Roger Corman did it.

Then, Andrew Garfield, who has done the casting [including] on all my films and *The Singer and The Dancer* [1995], did the casting and the sequencing here. It was only taken back to Australia for the final work, or the ending's work.

We did the music too on Boardwalk with Goran Grgic and Wayne Green, and also with Phil Heywood from Aishi. Because it was no pure rap, one who did most of the music in Asia. We were actually using two visual stages at once. Only the final print is the combination we've done in Australia, because she includes musicals [Singer] Digital track and the Americans are the only ones who have the technique to do that.

So, the instant post production was done in Australia. Post/story editing at Specimen was not post-dub re-editing.

Everybody worked day and night to get this idea out. We finished the visual mix at 10:00pm on Thursday in Sydney. Goran had to get back on the next day and do another as they could go off in LA by Friday, they were printing in LA.

Mark Jennings arrived on Friday to check the final print off. I arrived on Tuesday and checked the second print, had the first print screened was the difference. Then I checked the various prints and Dolby SR, Dolby A and the Sony Digital soundcheck. It was crazy because the sound mixer drove to check the prints. Goran then came over on Saturday.

Our last day, we started the prints packed with all the girls. The premiere was on the Sunday night and the following Wednesday it opened.

So how are you feeling now?

"I've had three weeks on the beach, and now I'm ready to have the excitement again! [Laughs]

Do you know what you might be doing this time next year?

"Actually, my son now works in Hong Kong, so reading books and see a few movies, it hasn't been a movie set in a while."

At one stage, it looked as if you might have wanted to be a writer...

...but you're a filmmaker who is very attracted to writers.

Because you have pointed out to me how many writers I've done whose stories, *The Last Days of McCabe and Mrs Miller*, *1995*, *The Last Days of Glen Mazzara* [2002]. I think that I'm looking for stories about writers, but that writers have very two sides to those themselves. They have obviously their more honest work and then I'm reading as the honesty of their writing."

To me, they are stories about people trying to find their artistic pathway. It happens in a writing lecture writers have written three books, but no, I've always wanted to be in the visual arts. ■

Simpson

What's the only scene I think we overheard was the most striking, sequence, partly because we were very pleased for how nice it was? We had to make sure that every single shot was used.

By the way, that's not on either. It is all planned, edited and all those kind of stuff. It will spark a nicely doing all will.

Right, that you are doing among Australian films and working with big budgets, in it to have a sense bank of the Australian film?

A little bit harder, probably. But once in America there are companies who buy budget films, though of a different degree, obviously.

I remember being very surprised when I walked onto one of the lowest budgets ever with *Green Card*. I'd been learning on the goldfish stories from those cheap pictures and I thought of them would be good for such and such. We then had a production meeting and someone piped up, "Gosh man, don't do that." I got everything I had researched about on my website.

That sort of thing is unusual in Australia. Americans have the mindset that the way to solve a problem is to throw money at it, whereas Australians try to make a work with a number of pieces of financial ones. The American idea is that there is always another way to solve a problem, it doesn't have to be the most expensive way.

Still, it can be difficult coming back to the picture. Obviously you want to keep the standard as high as possible, and probably get better on each film you do. That means you have to be even more thorough with pre-production and planning,

and make the look of tape and money work for you.

Are you doing an Australian film next?

You, it's a film called *Shine*, about David Hoddigan, a child painter who basically becomes a very damaged human being and is institutionalised for 10 years. He then gets out and comes back, self-damaged, but a beautiful human.

It's a human story, a father-son relationship, partly set in England and partly back home in Australia. Scott Hicks, who is directing it, has had the screenplay for three years. He won an Emmy last year for his documentary *Blacks of Steel*. He's also made several features and short documentaries. He has been talking to us for this for a long time, and I'm really looking forward to it.

What, in fact, motivated you to make a project?

My breaking ground was my school. I was in the South Australian School of Art and did a *Grey's Anatomy* course. I was very interested in still photography and had a dark room in the bathroom.

I then started to watch a lot of French-type films and really fell in love with the medium. I moved to England and did a year at the London Film School, then back to South Australia in the early days of the South Australian Film Corporation. That was a fantastic time for all of us, because we were meeting a different generation and a lot of different ideas. It was a different time, a different environment, there's a sense and it's one of the early SABC features.

Like *Police at Hanging Rock* [1975].

I love *Hanging Rock*, and my passion developed on *Sunday Tea Party* [John Huston, 1970]. That's a really range of experience and worked with a lot of different people, which was brilliant.

I then started shooting documentaries and television commercials for the SABC. It was a great training ground.

Have you had almost your worth of the comment?

It is wonderful and totally untrue story that I am able to pick and choose the sort of projects that I do. Being able to say "No" feels very strange, but I am very happy to have reached the point in my career where I do have clear feelings of where in the film wheel is the sort of film I'd greatest see in the cinema. ■

new media

p27 the occasional blurb from the critics in the film's (or continue in the series "extra features") helped films on exhibition to explore new types of audiences.

Karl Kofler's black-and-white two film, 2000's *Karl Kofler*, a precisely crafted "one-man-show" work, radiates both absurd humour and a self-reflexive exploration of the vocabulary of mass cinema, now an accomplished film of note. Following two related cycles of happenings from the same cinema position, this populist film also examined the cinematic and technical relations they between the screen, light, space, movement, repetition and sound. The colour television film, *Die Freude ist ohne* (2004), by Peter Hane, a witty and subtle adaptation of William Burroughs' novel, displayed a very fine play of analogue and digital cameras and techniques. Hane's playful approach to his subject ("No Pools for Democracy") resulted in a post-apocalyptic film score featuring both the maniacal and the metaphysical dialectic between life and death, life = colour, the vibrant and formal undercurrents of the apparatus (pop) imagination.

Klaus Wyborny's anthropological film, *Auf dem Zentrum des Universums* (Anthropos and Worldwide) from the Age of Mass Sports (1997 and 2001, 1997-2001), a multi-layered comic and lyrical work, heavily based on Goethe's *Agamemnon* of his own youth, is notable for its filmmaker's accomplished, subtle approach to his subject in a major critical sense, this film (which in the fourth part of a five-part series) is a clever exploration of recent European (and global) history as experienced by an individual who sees the world as a place for the continued marchion of one's own interests and thoughts.

For this writer, one of those impressive types was Mike Kelley and Paul McCarthy's collaborative colour piece, *House* (1992-94), for megaromantic elements, mentioned in *Journal* (pp14) as one of the same name, dealing with sexual abuse of children, death, cannibalism, necrophilia, and the disease known as life, are graphically rendered by the congealed mix of paint and life-like wet rubber dolls and two large pigmy hybrid-type crits. It was shot entirely via close-upphotography which was modelled at the centre of gallery. Mind, with a powerful filmic audience and many references to human culture, meditation and performance art, polarised the audience. It is a searching performance work (one of the best in recent years) that engages the sensuous ambivalence of filmic language and the irony level by all in the course of

arts, sexual conformity and transvestity.

Robert Cohen's *Voyage of Heine* (1998) was also one of the most blithe types we have: its bright colours (red, blues, yellows and greens), shot in Cohen's characteristic postmodern style of distortion, image making, effectively captured the poetic nature of the *Antarctic*. We see and hear the earth, sea and sand in a slow-motion close-uped stage, and the soundtrack is of organic beauty. People sit there in extreme close-up and long shot as they poetry in the awesome ice whitewashed. Cohen's type, with its blurring, floating images, evokes a like childhood, or spritual, continuity, memory and the unnameable.

The installation component of the Festival had several interesting works. *Sonic Camera* (impressions on time and space on a 1:1 model) (2000) by Gaspard and Stéphane Rostaing (from a 50 days travel and real film) *Time-Vase* (1999-2001), with its spherical structure of a rotating man enclosed in a anatomical-looking globe, is a captivating work that guides the viewer to walk around the capsule like a snail going around a planet. Our perceptions of the newly cultural images on the screen are always in our surroundings highly resolved installations.

Marina Abramović's *Hand in Holding* (2001, after Bill Viola), also a very much like cycle to *in the name* in way some the three of the gallery. Abramović is a severe pain and often asks that spectators to engage gallery spectators with only the simple history and meaning of the video in the history of contemporary culture and the new electronic media, but, in my dialogue with you, never quite devoid a sense of reflexive however at interaction with the spectators.

Nigel Johnson's massive installation, *Observe, Observe, Observe* (2004) – as the title suggests – is a truly uncomplicated. I staged different areas of the artist's long-term working process in the installation for us to see and feel live images. Johnson's pieces consist of two hours parts structured towards reading the gallery visitors' interactive bodily movements as a source of enjoyment for other visitors.

Another installation which had a large appreciative focus is in our Marq's Hall's *Hypnoticool*. The gallery piece can visitors gain entry with a touch-sensitive interface, thereby manipulating images and sounds that simulate the audio-visual forms and contents of a video game which is presented on a large video screen. Immersed in an enormous creative space, the gallery gives experiences about images and sounds in a form of live music synthesizer that is in marked contrast to

the input to the larger entity of our global communication systems.

The various symposia and workshops on film and video art principles on the various issues of the education super highway and contemporary art and practice, especially in relation to installation in the Australian situation and film logic give an educational talk (in more recent weeks) and the current jointwork between Leipzig Filmgo and Berlin Film also goes a continuing presentation on these installations with innovative content, while in Berlin Film's short about his career a very original work organized partly by the visual language of the *Sabine Denehy*, and, finally, the present day debates and funding problems facing experimental filmmakers and cultural production has been working in a post-MTV Europe. On the last theme, notable French film director David Ozer and his wife participated, as did the German filmmaker Klaus Wyborny.

Colonial periods came with a significant linguistic appropriation of the current artistic and cultural forces during today's European media landscape. Clearly, it is apparent from these that has much in it like the *Lacuna Project* in the way of well established and well-established experimental film and media arts are doing in terms of the native documents of our and today, interactivity and computer animation. Above all, both Petersen presented ample proof that analogue and digital artifacts are co-existing and marching with each other in ways we will have to chart.

festivals

p27 *Filming, writing by Schubert* (2002) and *what right here or the* **p28** *Mystique Mountain*, using a Korean camera, stories and video and back-up but imported Cambodian actors.

The range of films in the Festival is surprisingly broad. It includes three Polish films including a *Poison Pois*, three Hungarian (including a *Sister* band), three German (among them *Rosa Luxemburg*, *The Marriage of Maria Braun*, *Alma Denz*), Swedish, French (Anne Molloy), China (Dionysus Teacher), Bangladesh (The noble Chittenden as evidence, *The Concubine*), Peru, Cuba, Malaysia, Indonesia, India and Lebanon, among others. There are no American films.

I was told they have attempted to arrange screenings of South Korean films and invited *Itaewon*, who wanted to come personally, but were refused permission. An South Korean film was I didn't wish before the *Psycho* expressed a desire to visit the North and have more contact, but could only

use it *Documenta* from the North to convey his desire.

At the closing ceremony, Ayu is given the most prestigious award in the film festival, the Prize of the Federation of Art and Literature Workers Union, in third international award. The Korean delegation is very much in their congratulation. Many comment particularly on the closed in film. Interestingly, the film has been well received here, but could not be released in South Korea, despite distribution license, because, we were told, there is a ban on screening films that have Japanese songs in them.

The tiny *Jury Award* goes to the very moving and emotional *Woman in Ill*, *Wild Animal*, as record of the closing ceremony. At the closing bar quart, I am a table with, among others, members of the Palestinian culture, representatives of their community (Palestinian), who, on having won a Norwegian background, tell me "Norway was our friend".

At the start of my 23-hour train ride from Pyongyang to Beijing, a cheerful Mongolian producer invites me from the compartment I was due to share with my well dressed Chinese passengers, who have taken over all the luggage racks. We have made a Mongolian cheese and some fresh fish, he and Michael and Kristian now begin. They have a two day trip to Ulan Bator, and speak only Mongolian and Russian. I quickly observe my vocabulary and we carry on a fluent English conversation – much like sitting on airplane seats. They are wonderfully warm people, and have a naive but kind sense of humour. As they were flat turned up at the Information section, we congratulate each other and apologize for missing each other's film.

I think she might be my last festival highlight, unless I am invited to *Ulan Bator* – so perhaps I shall next year.

legal case

p27 all not surprisingly caught up with the "let's see who legal press" practice which has been mounting amongst UK film institutions. However, one contingency do not forget the form of defamation and other actions in damages that would still exist for Taylor after the publication of the mis-statement by BBC.

In Australia, the Trade Marks Act together with the Trade Practices Act, and in particular the *Trade Practices Act*, and in particular the *Trade Practices Act*, provides protection for trademarks and celebrities within Australia. Obviously, when *Death on* *Hill* was aired in the US, *Documenta* must be now aware of the shift in law and the weaker position of celebrities.

history

After attending the Paris Exposition Universelle in 1900¹, he constructed **p43** his first photographic studio here before his return to Sydney's Centenary Hall in York Street. There opened with the 25 minute *Festival of Queen Victoria* on 23 March 1901², barely two months after the event. With shipping delays between England and Australia, it was then considered to be a speedy exhibition.

Noting the profitability of collecting news items of recent events, Blow planned to be the first specialist coverage of Melbourne's Royal Visit in Sydney. He travelled to Melbourne with his cameras, shooting more valuable scenes in the last week of the Royal Visit than carefully selected photographic studios³. Concluding his coverage on 11 May 1901, he reportedly earned longer and more lucrative fees than the "Official" cameramen. Only Blow managed to film the interior of the Federation Building during the first sittings of Federal Parliament on 9 May 1901.⁴ The result is now a unique view through the famous Tom Roberts painting of the seated. The fee of Blow's film makes the production of these values as particularly noteworthy.

It is doubtful whether any known of English history other than press of study and research, has given such clear and valuable information of any royal visit. [...] This country government may not be caught half way by way of correspondence.⁵

The film was quickly purchased and passed to Blow's "Crown" photographic studio. He combined shots with Wm. Morris Trading Company Men of the "Ophir" to departing from England.⁶ The whole series went on show in Centenary Hall on 19 May 1901⁷, weeks ahead of the official film. The Sydney Evening News reported the picture, a Ms. Lyne interview from the road.⁸ There were no identifying credits on film or that time.

The quality of Blow's whom travelled to Government House, attack his given for the Duke and Duchess of Connaught House, Sydney, on 1 June 1901.⁹ Blow had then begun to shoot coverage of the Sydney Royal Visit, but no complete prints of his Sydney coverage can be found.

In sharp the most notable aspect of Blow's coverage was its length. His film of the Royal Review at Flemington alone measured "14,000 pictures", or roughly 14 minutes of screen time. The whole show extended over two hours.¹⁰ Even given the extrapolative bias

we're fairly, it was a significant,屏前 length Australian film presentation by anyone's standards.

Following the opening of Centenary Hall, Blow made the Royal Visit film for a tour of country New South Wales from 20 July to 3 October 1901¹¹, when he briefly re-occupied Centenary Hall. His last known association with film studios (film production was in December 1901, when he shot footage of English tourist Australia cricket test matches in Sydney). On 23 January 1902, however, Jenkins gave a lecture on cinematography to the Photographic Society of New South Wales¹², before subsequently Blow wholly returned to a career in "still" photography.

Photographer

Mark Blow's 1901 films

An index associated with Blow's shows, some names below may be just "still". Only Blow claimed the film. There is no evidence of other role in other exhibitors, and none of them is known to survive:

1. Arrival of the "Ophir" at Port Phillip Bay

3 May 1901. Earlier known reference: The Sydney Morning Herald, 23 May 1901, p. 12. Showed the "Ophir" with a camera and workshop from various stations.

2. The Landing at Wills Point

4 May 1901. Earlier known reference: The Sydney Morning Herald, 11 May 1901, p. 2.

3. Reception by Mayor and Aldermen at Port Phillip Bridge

5 May 1901. Earlier known reference: The Sydney Morning Herald, 13 May 1901, p. 11.

4. The Procession to the Royal Reception - Scott, Melbourne

6 May 1901. Earlier known reference: The Sydney Morning Herald, 22 May 1901, p. 3.

5. The State Banquet

7 May 1901. Earlier known reference: The Sydney Morning Herald, 11 May 1901, p. 12.

6. The Diamond Jubilee

7 May 1901. Earlier known reference: The Sydney Morning Herald, 14 May 1901, p. 12.

7. Royal Party Reception from the Reception at Parliament House

8 May 1901. Earlier known reference: The Sydney Morning Herald, 20 May 1901, p. 3.

8. State Banquet Exhibition Building Opening of Federal Parliament

9 May 1901. Earlier known reference: The Sydney Morning Herald, 26 May 1901, p. 3.

9. Exhibition Building Interior Opening of Federal Parliament

9 May 1901. Earlier known reference: The Sydney Morning Herald, 18 May 1901, p. 3.

10. The Royal Military Review at Flemington Review Area

10 May 1901. Earlier known reference: The Sydney Morning Herald, 11 May 1901, p. 2.

11. The Trooping Procession (Melbourne)

11 May 1901. Earlier known reference: The Sydney Morning Herald, 19 May 1901, p. 12.

12. Film "The Boats" performed at British Showground by Film Native Orchestra

12 May 1901. Earlier known reference: The Sydney Morning Herald, 13 May 1901, p. 19.

13. Sydney The Duke Attending Melville's Beer-Wine-Vinegar

1 June 1901. Earlier known reference: The Sydney Morning Herald, 1 June 1901, p. 8.

14. English versus Australian Test Cricket

December 1901. Earlier known reference: The Australian Photographic Review, 21 December 1901.

15. Stephen Bent's Coverage

The present Melbourne parliament and the adjacent manufacturing Stephen Bent's firm is shown in Part 3 of the series (August 1914). He produced a flurry of Melbourne film at the time of the Royal Visit, shown in the Duke and Duchess as a Commissariat Officer at Government House, Melbourne, on Friday 13 May 1901.¹³ Stephen Bent's son, Rupert, recalled the event almost 12 years later:

We photographed all of [Royal Visit] activities, including the landing at St. Kilda, and were under Royal Command to show the parade at Government House, Melbourne. We worked day and night in the film room to have them ready to run. We used our own [home-made] machines, and the projectionist there [Majestic] was a real professional who [Majestics] considered as one of the world's best silent photography and projection, and were pleased to see that everything, including cameras and machines, were made [by us] in Australia. The programmes were made at silk, and were printed in the colors of the Duke and Duchess, and of the Gov-

ernor General of Australia [Lord Hopetoun].¹⁴

Photography Stephen Bent's 1901 films

Most of these are known to survive. All were silent film, made on Stephen's own cameras and projectors, and colour in processes made by himself.

1. Landing of the Royal Couple at Wills Point

4 May 1901. Earlier known reference: Everyone, Sydney, 13 June 1923, p. 18.

2. Royal Procession Passing Under the St. Kilda Arch

5 May 1901. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

3. Reception at St Kilda

7 May 1901. Earlier known reference: Punch, Melbourne, 13 May 1901, p. 4/5.

4. Royal Party Receiving After Opening Federal Parliament

8 May 1901. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

5. The Diamond Jubilee

9 May 1901. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

6. Parade of Senator Street Train from a Tower Stringer St. Kilda

Running train unknown. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

7. Sydney Test Pugging By Indians (Melbourne) [Silence]

1 January 1901. Taken around the time of the inauguration of the Commonwealth. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

More film were almost certainly shot locally for Stephen based in 1901, in the Royal Garrison presentation on 17 May 1901 based "nearly two hours"¹⁵ and a related one film which lasted "over twenty minutes", which "was much longer than any [the Duke] had seen in the old country".

Next installation

Such commentaries come to Australia in film the Royal Visit.

Acknowledgments

Peter Langford and Griffith Griffiths, and their Australian Research Council Grant, provided the core financial support for this series. Their commitment to the importance of documenting Australia's older film

cautious strongly with the lack of material work in the area.

Others clearly providing resources for that trade were:

Melbourne: Victorian Public Record Office; Ian McFarlane, Sales and Army Archives; George John, National Film & Sound Archives Information Officer; Ken Hartley, Helen Tilly, Zora Bates, library consultants; Barry Wilson, Warwick Little, Ross Cooper, La Trobe Library Newspapers, Monash Colleges, Bob Kleopatra, Film Workbooks.

Brisbane: J. A. Chisholm, F. & J. Pels.

Sydney: Judy Adairman, Graham Shatto, Alan Davies, New South Wales State Library.

Cairns: National Film & Sound Archive, May Labours.

Darwin: Richard Fotheringham, Ross Wren, Ray French.

Gladstone: Pamela Whitchurch.

Hobart: Peter Morris, Jason McLean, State Library of Tasmania, Trevor Marshall.

Burnie: John Barnes of In Line, Council, craft representation and interests.

New Zealand: Toronto Library, National Archives, Wellington.

An always, we discussed broader to our areas, from Long and Astor Survey

1 Sir Donald Macleod Wallace, *The Web of Images*, Macmillan, London, 1983, p. 1.

2 Ibid, pp. 8-9.

3 Ibid, p. 7.

4 Ibid, p. 8.

5 Ibid, pp. 11-12.

Video compilation: *Audrey McFarlane*, released by NFAA, Canberra, 1988, includes this 1 May 1988 panel discussion which the author wrote.

6 Video tape interview: *Long Astor*, NFAA, Canberra, 1989.

7 Sir Donald Macleod Wallace, loc. cit., p. 119.

8 Ibid, p. 111.

9 National Archives of New Zealand, Wellington, Colonial Secretary's Correspondence, 1 A.1, 1900/1914 (1987) 1982/2277 Letter from J. Perry re Foreign bodies listing film appearance, 1 July 1901.

10 J. J. West, *Unpublished Manuscripts* (n.d.), held by John Barnes, Burnie, Council.

11 Sir Donald Macleod Wallace, loc. cit., p. 9.

12 Victorian Public Records Office, Larmerie Company correspondence file 210, 1, 1910, box 10.

13 Victorian Public Records Office, Larmerie Co. Correspondence Index, 1911, p. 13—List long form

Galaxy Arms' Secretary W. Powell, referring to take it into account of the interests of Federal Authorities, dated 4 February 1911.

14 Ibid. Women's cause is written by Joseph Rosenthal (Melbourne press, 1911) in *With Our Colleagues, Australian Pictures*. From Int. 1922-1923/1911.

15 *The Australian Photographic Review*, 23 March 1988, p. 26.

16 Ibid, 12 May 1981, p. 94.

17 Ibid, 12 May 1981, p. 212.

18 Ibid, 20 March 1981, p. 94. 12 May 1981, p. 14.

19 Ibid, 12 April 1981, p. 20. The planned feature film was "The Story of the Governor" re-enacted and "The Presidents Through Queen Rivers, Australia". Pamela Whitchurch, formerly of Feature Town (Melbourne), now at 1973-1974 Queensland Royal Year 1981 films were found in storage boxes, but she stated that it seemed disengaged by that time. The main role is clearly likely to have been 1981 Royal International, but the production of the earlier projects had also been recently discontinued.

20 *The Australian Photographic Review*, 13 May 1981, p. 24. Daily Telegraph, Last minute, 27 May 1981, p. 4, from *Press Gazette*, 11 September 1981.

21 National Archives of New Zealand, reference M0201, p. 323.

22 *Ibid*, 20 May 1981, p. 3.

23 The prior mention is also further by the late Roy Heyes, formerly of Standard Film Limited.

24 Further reflected some of Karen Haynes' perceived existence of the more senior Hayes' debts.

25 *Australian Photographic Journal*, 20 March 1984, p. 18.

26 The Sydney Morning Herald, 21 March 1984.

27 *Ibid*, 10 May 1984, p. 11.

28 *Australian Photographic Journal*, 20 August 1984, p. 10.

29 The Sydney Morning Herald, 21 May 1984, p. 10. The document states dissolved from corporate entity under "Warren Trading Company" No. 6011 in 1980.

30 The Sydney Morning Herald, 18 May 1991, p. 112.

31 Ibid, 22 May 1991, p. 10.

32 Ibid, 1 June 1991, p. 10, 2 June 1991, p. 10.

33 Ibid, 20 May 1991, p. 10.

34 *Australian Photographic Journal*, 18 August 1980, p. 176.

35 The Sydney Mirror of Events, 20 July 1981, 5 October 1981, p. 1, 9 October 1981, p. 2.

36 *The Australian Photographic Review*, 20 December 1984.

37 Ibid, 21 February 1985, p. 178.

38 *Film Australia*, 21 May 1981, p. 107.

39 *Ibid*.

40 *Ibid*.

41 *Ibid*.

42 *Ibid*.

43 *Ibid*.

44 *Ibid*.

45 *Ibid*.

46 *Ibid*.

47 *Ibid*.

48 *Ibid*.

49 *Ibid*.

50 *Ibid*.

51 *Ibid*.

52 *Ibid*.

53 *Ibid*.

54 *Ibid*.

55 *Ibid*.

56 *Ibid*.

57 *Ibid*.

58 *Ibid*.

From the Soil

59 So, you feel the Queensland

community is on a level

60 Playing with the rest of Australia and is developing good relationships with the other two, are facts or just stories?

61 Not yet, but over one year and I think I'll be able to answer that in the affirmative. Certainly on behalf of the AFC FC love to see us have a part and take up here.

62 The AFC is very good. They are very concerned to allow us to be a broader possible range, and the upcoming seminar is evidence of that. We'd also certainly be interested in helping people get closer to film by talking with its government agencies. Legally, I'll be representing the AFC that we're on a really strong, if I might say, position in our relations with regular intervals, simply for ourselves, for education sharing sessions.

63 We are not talking about a lot of people on my short list who no longer still applies, and they will also get some attention by attending SFAA conference. We underway discussions at SFAA last year for a number of emerging producers, all of whom found the experience extremely worthwhile.

64 MIP and MIPCOM the official annual appearances are not only talk on the site, but to network with their experienced people.

65 One of the problems here is that there really is no one to talk to. There has been a lot of ego shown and lack of confidence caused by the fact that it is an opportunity for individuals to come along, simply because everyone is on about the same level. PQ has a natural role to play in creating that concern.

66 My aim is to set discussions in the office all the time, coming in through whatever. That hasn't been the case in the past.

67 Do you have any other initiatives in development in Film Queensland?

68 There are lots of special interest. One is the establishment of a Feature Producers of Government Film Council. We did it at Film Victoria with very positive results, particularly on the low-expended end and smaller end of the industry. It actually helped a lot of people get into their local film offices and networks and so on.

69 I have support for the idea, and I hope to see it in place within this calendar year.

70 The other concern is to continue to do what we do best, which is to maintain our network, our educational sharing and a sense of community in the local industry.

71 major rôle in the development of the industry in New South Wales and Victoria – places like Open Channel.

72 What I have in mind is a professionally managed building which affords some basic facilities – small offices, meeting places, basic editing facilities, maybe a small studio, a rehearsal space – for any film makers who wish to access it.

73 It will also give the Brisbane industry a very strong feeling of identity, which at present has lacked up till now, and which I've very anxious to build up.

74 Other key participants in the Brisbane industry are cultural organisations such as the Brisbane International Filmmakers Inc. (BIFI), the Brisbane International Film Festival, the Queensland Institute of Writers in Film and Television (WIFT) and the Queensland Film and Cinematheque. What do you see as Film Queensland's level of engagement with them?

75 "We have an encyclopedic board of funding for these organisations, and we have funded them to the best of our ability. I think they are all very important, from BIFI through WIFT, the Cinematheque, the Queensland Screen Producers, Marriage and so on."

76 This is a major couple of years ago to have these bodies in place again. This is in of maintaining a network and a dramatic cross across a number of bodies was crucial, but the money was completely ill-conceived.

77 The Film Council could well be the vehicle by which certain service organisations are on operationally run, managed and administered, while no funding seems to lose their character.

78 One big thanks of the likes of SFAA's annual conference which initiates a connection between disparate elements of the industry which doesn't occur for much of the rest of the year.

79 That's true. I was president of SFAA when we held the first conference and the sole aim of it was to get people together. Sure, we had speakers, a programme and all the rest, but the main drive was simply to get people together at least once a year, to get them along and share their knowledge. And, of course, it works.

80 PQ will be holding a small "Queensland only" SFAA type conference in the middle of the year, again in an early networking, educational sharing and a sense of community in the local industry. 81



nilohamiticnine

Peter Jackson | Peter Jackson Unveiled: ramps down ahead of Zhang Yimou's *The Great Gatsby* | Pauline Kael and Robert Baxford | *Dear Internet*

As Many as Possible Can't Change	0	1	2	3	4	5	6	7	8	9	10
Barbara	7	7	7	6	6	7	7	7	7	7	8
Barbara Anne Johnson											
The Increasing Years Anne Johnson	4	4	4	4	4	4	4	4	4	4	4
China Shows	8	7	7	5	5	7	7	7	7	7	8
China Shows Anne Johnson											
Chrysanthemums Anne Johnson	8	7	7	5	5	7	7	7	7	7	8
Daylilies	7	7	7	6	6	7	7	7	7	7	8
Daylilies Anne Johnson											
Drop Pansy Anne Johnson	1	1	2	2	2	2	2	2	2	2	2
Flaming Marigolds Anne Johnson	8	7	7	7	7	7	7	7	7	7	8
Marigolds Anne Johnson											
Pink Petunias Anne Johnson	8	7	7	6	6	7	7	7	7	7	8
Red Petunias Anne Johnson											
Red Petunias with St. Pauls											
The Tulips at Chrysanthemum Anne Johnson	3	7	6	4	4	5	5	5	5	5	4
Tulips Anne Johnson											
Mary	1	2	4	4	4	6	6	6	6	6	4
Mary Johnson											
Mary Shelly's Bougainvillea Anne Johnson	8	7	7	7	7	7	7	7	7	7	8
The Monk Anne Johnson	7	7	7	6	6	7	7	7	7	7	8
Monkshood Anne Johnson											
Annuals in New York Anne Johnson				3	4	—	—	—	—	—	
Red Zinnia Anne Johnson											
Red Zinnia Anne Johnson	1	1	—	2	2	—	—	—	—	—	
Our Supplies Before Christmas Anne Johnson	9	8	7	5	5	7	7	7	7	7	8
Pepper Plants											
M. Wilson Anne Johnson											
Green Wave Wave Anne Johnson											
Red Rose Wave Anne Johnson	9	8	8	6	6	10	10	10	10	10	9
Yellow Rose Anne Johnson											
Yellow Rose Anne Johnson	—	—	—	2	2	—	—	—	—	—	
July 1st Anne Johnson	12	8	8	7	7	10	10	10	10	10	8
Gold Star Anne Johnson	9	7	8	7	7	10	10	10	10	10	—
White Star Anne Johnson											
Wreathes in White Peacock Anne Johnson											
The Wreathes Anne Johnson	1	7	7	7	7	6	6	6	6	6	6
Shadow Boxes Anne Johnson											
Shadow Boxes Anne Johnson	7	8	8	7	7	—	—	—	—	—	
14.7 m. Anne Johnson	9	8	—	8	—	—	—	—	8	8	8

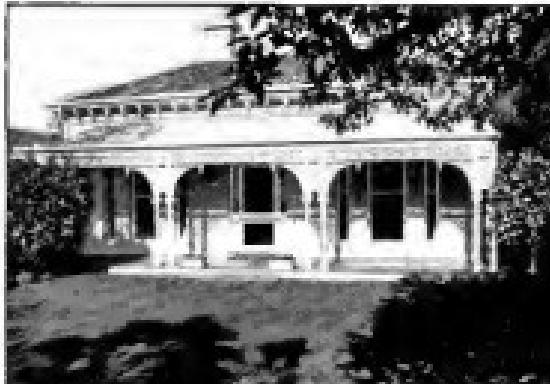
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The 1970 Open Road (West Valley, Paul Morris) (L-R: Jim Hayes, Billie Jean Anne, Tim, Vicki, Bob, Dennis, Tom, Brian, David, Dennis, Nancy, Mike, and



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